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**A Submission for the Award of a PhD Qualification in Music
at Cardiff University**

**Title of Thesis: “A Portfolio of Acoustic/Electroacoustic
Music Compositions & Computer Algorithms that Investigate
the Development of Polymodality, Polyharmony, Chromaticism
& Extended Timbre in My Musical Language”**

VOLUME #1 (of 2): “Portfolio of Compositions”

August 2015

Abstract

The emphasis of this PhD is in the field of original/contemporary musical composition and I have submitted a portfolio of original compositions (volume 1/2, comprising of music scores of both acoustic and electroacoustic music compositions [totalling c. 114:30 minutes of music] as well as written material relating to notation and artistic motivation), along with an academic commentary (volume 2/2 [totalling c. 19,500 words], which places the original compositional work in the portfolio in its academic context).

The composition works in first volume are varied and broad ranging in scope. In terms of pitch organisation, the majority of works adopt some form of modality or polymodality, whilst certain works also incorporate post-tonal chromaticism and serialism into their syntax. Certain key works also explore extended timbre and colouration (in particular for bowed strings, voices, flute and electronics) and adopt the use of timbral modifications, harmonics, microtones, multiphonics, sprechgesang (i.e. ‘speech-song’), phonetics and the incorporation of electroacoustic sampling, sound synthesis and processing.

The academic commentary in the second volume sets out several initial theoretical pitch organisation models (namely relating to modes, polymodes, rows, serial techniques and intervallic cells), with a particular emphasis placed on the formation of a melodic/harmonic language which is fundamentally polymodal, polychordal and polyharmonic.

The commentary then takes a closer look at various works within the portfolio which adopt modal, polymodal and chromatic forms of pitch-organisation (whilst intermittently discussing wider musical parameters, such as rhythm, counterpoint, timbre, structure etc...). Separate chapters also discuss a work for flute and electronics and a lengthy work for string quartet (inspired by urban dystopian film) in greater depth.

The commentary also discusses my style of writing, placing individual works within the portfolio in their academic context alongside key influences as well as contextualising non-musical aesthetics and sources of artistic inspiration relating to my work.

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Summary of Works Included in the Portfolio

Title of the Piece	Duration [mins:secs]
<i>Human Visions: “Civilisations”</i> for symphony orchestra	6:13
“ <i>Urban Wilderness</i> ” for string quartet: in two movements...	
#1: “ <i>Apathetic Machines</i> ”	14:28
#2: “ <i>Utopian Mirror</i> ”	21:47
“ <i>Ynys Afallon</i> ” (“ <i>Isle of Avalon</i> ”) recomposed for SSAATTBB choir a cappella	7:43*
“ <i>Ynys Afallon</i> ” (“ <i>Isle of Avalon</i> ”) for SATB singers & pianoforte	5:31
Arrangement/Re-composition of “ <i>Cwyn y Gwynt</i> ” (“ <i>The Wind’s Lament</i> ”) for flute & harp: [Winner of the Composer’s Medal at the 2012 Welsh National Eisteddfod, Vale of Glamorgan] in three short movements...	
1. <i>Llwydnos Gwynfannus (Restless Twilight)</i>	3:33
2. <i>Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”)</i>	5:00
3. <i>Breuddwyd (Dream)</i>	2:15
“ <i>Twilight Impulse</i> ” for clarinet, cello & pianoforte	6:00
“ <i>Cwyn y Gwynt</i> ” (“ <i>The Wind’s Lament</i> ”) for contralto, vibraphone & cello: in three short movements...	
1. <i>Gwylltineb (Wilderness)</i> [Abstract]	3:33
2. <i>Galargan (Elegy)</i>	5:00
3. <i>Breuddwyd (Dream)</i> [Abstract]	2:15

Title of the Piece (cont.)	Duration [mins:secs] (cont.)
“Y Gwylanod” & “Iâr fach yr haf” for soprano, flute/piccolo & pianoforte: a collection of two songs...	
1. “Iâr fach yr haf” (“The Butterfly”)	3:42*
2. “Y Gwylanod” (“The Seagulls”)	3:42*
“Amber on Black” for solo SATB singers	9:48
“Eternal Owl Call” for solo bass flute with live electronic processing [The software interfaces for this piece have been coded using the SuperCollider audio synthesis language]	14:00
TOTAL DURATION OF WORK SUBMITTED:	114:30

* For pieces which have not yet been performed or tried/tested in a real-life context of some description, the approximate duration of the movement is based on the automatic timecode value calculated by the Sibelius music typesetting software package.

The portfolio is accompanied by two audio CD recordings of works submitted, along with a third CD containing data files related to the submission. Details of the three CDs are provided overleaf.

Details of Audio & Data CDs

Audio CD #1

Track #	Details of the Audio Recording	Duration [mins:secs]	Pages of Score
#1	<i>Human Visions: “Civilisations”</i> for symphony orchestra: Performed by the BBC National Orchestra of Wales (Conductor: Jac van Steen) at the 2012 Welsh Composers’ Showcase, Hoddinott Hall, Cardiff, 1 st February 2012	6:13	pp. 18–33
#2	<i>“Urban Wilderness” #1: “Apathetic Machines”</i> for string quartet: Performed by the Carducci Quartet (Violin I: Matthew Denton; Violin II: Michelle Fleming; Viola: Eoin Schmidt-Martin; Cello: Emma Denton) at a postgraduate student workshop at Cardiff University, 17 th November 2010	14:29	pp. 52–71
#3	mm. 1–111 of <i>Urban Wilderness #2: “Utopian Mirror”</i> for string quartet: Performed by the Carducci Quartet (as above) at a postgraduate student workshop at Cardiff University, 27 th November 2013	9:24	pp. 72–84
#4	mm. 111–230 of <i>Urban Wilderness #2: “Utopian Mirror”</i> : Performed by the Carducci Quartet (as above) at a postgraduate student workshop at Cardiff University, 2 nd April 2014	12:23	pp. 84–99
#5	<i>“Ynys Afallon” (“Isle of Avalon”)</i> for SATB singers & pianoforte: Performed by Exaudi (Conductor: James Weeks; Soprano: Juliet Fraser; Alto: Tom Williams; Tenor: Stephen Jeffes; Bass: Jimmy Holliday; Piano: Gareth Olubunmi Hughes) at a postgraduate student workshop at Cardiff University, 14 th March 2012	5:31	pp. 134–44
	TOTAL DURATION OF CD #1:	48:10	

Audio CD #2

Track #	Details of the Audio Recording	Duration [mins:secs]	Pages of Score
#1	1. <i>Llwydnos Gwynfannus (Restless Twilight)</i> from “ <i>Cwyn y Gwynt</i> ” (“ <i>The Wind’s Lament</i> ”) for flute & harp: Performed at the 2013 Contemporary Music Group (CMG) Students’ Showcase at Cardiff University, 30 th April 2013 (Flute: Matthew Boswell; Harp: Ruth Martha Holeyman)	3:33	pp. 165–9
#2	2. <i>Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”)</i> from “ <i>Cwyn y Gwynt</i> ” (“ <i>The Wind’s Lament</i> ”) for flute & harp: Performed at the ceremony for the Composer’s Medal (“ <i>Tlws y Cerddor</i> ”) at the 2012 Welsh National Eisteddfod, Vale of Glamorgan, 8 th August 2012 (Flute: Fiona Slominska; Harp: Catrin Finch)	5:00	pp. 170–4

#3	3. <i>Breuddwyd (Dream)</i> from “ <i>Cwyn y Gwynt</i> ” (“ <i>The Wind’s Lament</i> ”) for flute & harp: Performed at a BBC NOW postgraduate student workshop at Cardiff University, 23 rd April 2012 (Flute: Eva Stewart; Harp: Valerie Aldrich-Smith)	2:15	pp. 175–7
#4	“ <i>Twilight Impulse</i> ” for clarinet, cello & pianoforte Performed by Lontano (Conductor: Odaline de la Martinez; Clarinet: Stuart King; Cello: Sophie Harris; Piano: Dominic Saunders) at a postgraduate student workshop at Cardiff University, 17 th November 2010	6:00	pp. 182–98
#5	mm. 1–54 of “ <i>Amber on Black</i> ” for solo SATB singers Performed by Exaudi (Conductor: James Weeks; Soprano: Juliet Fraser; Alto: Tom Williams; Tenor: Alastair Putt; Bass: Jimmy Holliday) at a postgraduate student workshop at Cardiff University, 14 th March 2013	3:10	pp. 263–73
#6	“ <i>Eternal Owl Call</i> ” for solo bass flute with live electronic processing (final electronic backing track) (Live Electronics: Gareth Olubunmi Hughes)	13:02	pp. 294–7
#7	“ <i>Eternal Owl Call</i> ” for solo bass flute with live electronic processing (incomplete, ‘work in progress’) Performed at the 2014 Rarescale Summer School, Harlaxton Manor, Harlaxton, Lincolnshire, 1 st August 2014 (Kingma System Bass Flute: Carla Rees; Live Electronics: Gareth Olubunmi Hughes; Sound Technician: Michael Oliva)	14:03	pp. 294–7
TOTAL DURATION OF CD #2:		48:08	

Data CD

Data Item #	Details of the Data File	File Format
#1	A PDF copy of VOLUME #1 (of 2) : “Portfolio of Compositions”	Adobe PDF
#2	A PDF copy of VOLUME #2 (of 2) : “Academic Commentary”	Adobe PDF
#3	A directory containing the SuperCollider class extension library (called ‘ Z_Library ’) required to run the electronic performance interface to be used with “ <i>Eternal Owl Call</i> ” for solo bass flute with live electronic processing (in SuperCollider .sc format). There is also a subdirectory inside the directory which contains six audio samples of wildlife/nature in AIFF format which are required to run the SuperCollider interface.	A directory [containing SuperCollider .sc & AIFF files]
#4	An example of a SuperCollider script that can be used for running <i>Eternal Owl Call</i> ’s performance interface and GUI.	SuperCollider .scd file

GARETH OLUBUNMI HUGHES

Human Visions: “Civilisations”

for Symphony Orchestra

Programme Note

Human Visions is an orchestral symphony which I am currently in the process of completing...

“an artistic representation of three progressive stages in the genealogical evolution of humankind: firstly, primordial humanity through the expression of tribal and barbaric sonic gestures; secondly, the transition to civilised, empathetic and altruistic humanity through the construction of a warm, sensitive and atmospheric sound-world; finally, modern urban and cosmopolitan humanity through the construction of a dense and complex polyphonic labyrinth”

Civilisations represents the second aspect of this idea. It is a steady, atmospheric movement marked with the tempo indication “Ambient, Colouristic, Sustained”. It is constructed from layers of chromatic polychords and a harmonic world which is formed from dense blocks of sound-mass. In order to add to the sonic sensitivity, the strings and brass employ various muting techniques in order to allow for the woodwind and resonant percussion sonorities to ring through.

Instrumentation:

Piccolo

Flute 1

Flute 2 (doubling with Alto Flute)

Oboe 1

Oboe 2

Cor Anglais

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

4 Horns in F (with stopping mutes)

2 Trumpets in C and 1 Trumpet in Bb (with harmon mutes)

2 Tenor Trombones (with harmon mutes)

Bass Trombone (with harmon mute)

Tuba (with straight mute)

Timpani (4 Timps and 1 Piccolo)

3 Percussionists (see overleaf for further information)

Celesta

Harp

Violins I (up to 4 divisi lines + 1 soloist)

Violins II (up to 4 divisi lines)

Violas (up to 4 divisi lines + 1 soloist)

Violoncelli (up to 4 divisi lines + 1 soloist)

Contrabasses (with low C extensions)

*** All instruments are written in C on the main score**

Duration of Score: c. 6 minutes

Gareth Olubunmi Hughes

Human Visions: “Civilisations” for Symphony Orchestra

Table of Percussion Instruments and Beaters Used:

Instrument(s)	Possible Beater(s) Used
5 Almglocken (Low—High)	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
5 Cowbells (Low—High)	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
3 Suspended Cymbals (Low/Mid/High)	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
1 Sizzle Cymbal	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
1 Chinese Cymbal	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
1 Field Drum	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
1 Snare Drum	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
1 Piccolo Snare Drum	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
5 Tom-toms (Low—High)	Drumsticks, Rubber or Yarn Mallets, Wire Brushes
Bass Drum	Heavy Felt Beater, Felt Mallets [for rolls]
2 Tam-tam (Low/High)	Soft Beater, Wire Brushes
3 Gongs (Low/Mid/High)	Soft Beater, Wire Brushes
2 Triangles (Low/High)	Triangle Beater(s)
Bell Tree	Brass Mallets, Triangle Beater(s)
Crotales (<i>15ma</i>)	Brass Mallets, Triangle Beater(s)
Glockenspiel (<i>15ma</i>)	Brass Mallets, Rubber or Plastic Mallets
Tubular Bells	Chimes Hammer, Brass Mallets [hollow, clangorous effect]
Vibraphone	Rubber or Yarn Mallets
Glass Wind Chimes	Hands, Any Beater
Metal Wind Chimes	Hands, Any Beater
Bamboo Wind Chimes	Hands, Any Beater
Mark Tree	Hands, Any Beater
2 Bongos (Low/High)	Hands
2 Congas (Low/High)	Hands
5 Wood Blocks (Low—High)	[Hard] Rubber or Plastic Mallets
5 Temple Blocks (Low—High)	Rubber or Yarn Mallets
Marimba	[Soft] Rubber or Yarn Mallets
Xylophone (<i>8va</i>)	Rubber or Plastic Mallets

The choice of beater(s) used will generally be left to the discretion and experience of the respective percussionist. However crossed noteheads will always indicate that wire brushes should be used as shown in the following example:

3/2

7 5

Cymbals

wire brushes l.v.

Chinese Cymbal

Snare Drums

If crossed noteheads are not present, then wire brushes should not be used.

Metallic instruments of definite pitch which do not cover a full chromatic range should be tuned to the following pitches:

5 Almglocken
(exact pitches)

3 Gongs
(octave not specified)

2 Anvils
(octave not specified)

4 Hand Bells
(exact pitches)

Notice that the Almglocken are tuned to exactly the same pitches as the standard open strings on both the violin and viola (please note: Anvils and Hand Bells are not used in the movement which has been submitted).

Both the Bell Tree and Mark Tree will consist of approximately 25 bells of indefinite pitch. Any relative pitches are notated within the following range:

Relative pitch range for
Bell Tree & Mark Tree

Any relative notes, cluster blocks or glissandi will be written within this compass and should be approximated by the respective percussionist(s).

A

A

7 10 11

Picc. *pp* *p* *colour change*

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

C. A. *pp* *p*

Cl. 1 *pp* *p*

Cl. 2 *p*

B. Cl. *p*

Hr. (1,3) *pp*

Hr. (2,4) *pp*

Tpt. (1,2) *ppp* *pp*

Tpt. (3) *ppp* *pp*

Perc. 1 Chinese Cymbal, wire brushes *p* *L.v.* Cowbells *p* Suspended Cymbals *p* *L.v.* Cowbells *p*

Perc. 2 Bell Tree *p* Glockenspiel *L.v. sempre* Crotales *p* Glockenspiel *pp*

Perc. 3 Wood Blocks *p* Temple Blocks *p* Marimba *pp* *mp*

Cel. *pp* *mp*

Hp. *pp* *mp*

Vln. I (1-4)

Vln. II (1-4)

This page of a musical score is divided into two systems, each containing staves for various instruments. The first system includes staves for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in A (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Horns (Hn. (1,3) and Hn. (2,4)), Trumpets (Tpt. (1,2) and Tpt. (3)), Trombone (Tbn. (1,2) and B. Tbn.), and Percussion (Perc. 1 and Perc. 2). The second system includes staves for Marimba (Perc. 3), Celesta (Cel.), Harp (Hp.), Violin I (Vln. I (1-4)), Violin II (Vln. II (1-4)), Viola (Va. (1-4)), and Violoncello (Vc. (1-4)). The score features complex musical notation, including notes, rests, and dynamic markings such as *pp*, *pppp*, and *ppppp*. It also includes performance instructions like "Gong, normal beater", "Sizzle Cymbal, wire brushes", and "To Vib., move on at fast speed". The page is marked with measures 12, 13, 14, and 15, and includes a section marker "B" at the end of the second system.

17 18 19 20 $\frac{4}{2}$

Picc. *pp* *poco cresc.* *mp* *mp*

Fl. 1 *mp* *mp*

Fl. 2 *poco cresc.* *mp* *mp*

Ob. 1 *mp* *mp*

Ob. 2 *mp* *mp*

C. A. *mp* *mp*

Cl. 1 *poco cresc.* *mp*

Cl. 2 *pp* *poco cresc.* *mp*

B. Cl. *p* *mp*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp* *mp*

Chsn. *mp* *mp*

Ha. (1,3) *ppp* *poco cresc.* *p*

Ha. (2,4) *ppp* *poco cresc.* *p*

Tpt. (1,2) *With harmon mutes* *ppp* *poco cresc.* *p*

Tpt. (3) *With harmon mute* *ppp* *poco cresc.* *p*

Tbn. (1,2) *p* (Insert harmon mutes, stems halfway out)

B. Tbn. *p* (Insert harmon mute, stem halfway out)

Perc. 1 Triangles *p* *L.v.* Snare Drums, wire brushes *mp* Cowbells *mp* *5*

Perc. 2 *Vibraphone, motor on* *pp* *poco cresc.* *mp* *motor off* *mp* Bell Tree *mp* *L.v.* Triangles *p* *L.v.*

Perc. 3 (Marimba) *pp* *poco cresc.* *mp* Wood Blocks *mp* *5* Temple Blocks *mp* *5*

Cel. *poco cresc.* *mp* *p*

Hp. *D major* *C₇* *p* *mp* *A major* *L.v.* *mp*

Vln. I (1-4) *pizz.* *p* *unis. e arco flautando* *p* *mp* *5* *p*

Vln. II (1-4) *pizz.* *p* *mp* *5* *mp*

Va. (1-4) *pizz.* *p* *mp* *5* *mp*

Vc. (1-4) *div. (1-2), pizz.* *p* *div. (3-4), pizz.* *p*

Ch. *con sord. e pizz.* *p*

This page of a musical score, likely for a symphony, features a variety of instruments and their corresponding parts. The instruments listed on the left include Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in A, Clarinet in Bb, Bassoon 1, Bassoon 2, Contrabassoon, Horns (1, 3) and (2, 4), Trumpets (1, 2) and (3), Trombone (1, 2) and Bass Trombone, Percussion (Suspended Cymbals, Tubular Bells, Marimba, Celesta, Harp), and Strings (Violins I and II, Viola, Violoncello, and Double Bass).

The score is written in 3/4 time, as indicated by the 3/4 time signature at the top left. The key signature is one flat (Bb), shown by the key signature symbol at the top left. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *pp*, *mp*, *p*, *f*). Performance instructions are also present, such as "With harmon mutes" for the Trombone and "nat. e pizz." for the Double Bass.

The page is divided into two systems. The first system covers measures 25 to 27, and the second system covers measures 28 to 30. The score is marked with a "C" time signature, indicating common time. The page number "233" is visible in the top left corner.

29 30 31

Picc. *pp e cresc.* *mp* *mp*

Fl. 1 *pp e cresc.* *mp* *mp*

Fl. 2 *pp e cresc.* *mp* *mp*

Ob. 1 *cresc.* *mp* *mf*

Ob. 2 *cresc.* *mp* *mf*

C. A. *cresc.* *mp* *mf*

Cl. 1 *pp e cresc.* *mp* *mp*

Cl. 2 *pp e cresc.* *mp* *mp*

B. Cl. *cresc.* *mp* *mp*

Bsn. 1 *pp* *mp*

Bsn. 2 *pp* *mp*

Chsn. *cresc.* *mp*

Hn. (1,3) *cresc.* *mp*

Hn. (2,4) *cresc.* *mp*

Tpt. (1,2) *cresc.* *mp* (Remove harmon mutes)

Tpt. (3) *cresc.* *mp* (Remove harmon mute)

Tbn. (1,2) *cresc.* *mp* (Remove harmon mutes)

B. Tbn. *cresc.* *mp* (Remove harmon mute)

Tbn. *p* *p*

Timps. *normal position* *p* glass.

Perc. 1 Triangles *pp* Bell Tree *mp*

Perc. 2 (Tubular Bells) *p* *mf*

Perc. 3 (Marimba) *cresc.* *f*

Cel. *mp* *mf*

Hp. *Dr. Major* *mf*

Vln. I (1-4) *p* *mp* *p* *nat.* *p* *div. (1-2)* *p*

Vln. II (1-4) *mp* *p* *mp* *p* *nat.* *p* *div. (3-4)* *p* *div. (1-2)* *p* *div. (3-4)* *p*

Va. (1-4) *mp* *p* *nat.* *mp* *p* *div.* *p*

Vc. (1-4) *unis. e nat.* *p* *div.* *p*

Ch. *L.v.* *p*

[illegible]

D

36 37 38

Picc. *p* *mf* *mf*

Fl. 1 *p* *mf* *mf*

Fl. 2 *p* *mf* *mf*

Ob. 1 *p* *mf* *mf*

Ob. 2 *p* *mf* *mf*

C. A. *p* *mf* *mf*

Cl. 1 *p* *mf* *ff*

Cl. 2 *p* *mf* *ff*

B. Cl. *mp* *mf* *ff*

Bsn. 1 *mp* *mf* *ff*

Bsn. 2 *mp* *mf* *ff*

Chsn. *mp* *mf* *ff*

Hr. (1,3) *mp* *mf* *ff*

Hr. (2,4) *mp* *mf* *ff*

Tpt. (1,2) *mp* *mf* *ff*

Tpt. (3) *mp* *mf* *ff*

Tbn. (1,2) (Insert harmon mutes, stems halfway out) *mp* *mf* *ff*

B. Tbn. (Insert harmon mute, stem halfway out) *mp* *mf* *ff*

Tba. *p* *mf* *ff*

Perc. 1 Cowbells *mf* Almglocken *mf* Cowbells *mf*

Perc. 2 Vibraphone, motor on at moderate speed *mf* *ff*

Perc. 3 Congas *mf* Marimba *f*

Cel. *mf* *f* *ff*

Hp. *f* *ff*

Vln. I (1-4) *mf* *mf* *mf* *sim.*

Vln. II (1-4) *mf* *mf* *mf* *sim.*

Va. (1-4) *mf* *mf* *mf* *sim.*

Vc. (1-4) *mf* *mf* *mf* *sim.*

Ch. Bartók pizz., unis. *mp* *gliss.* *normal pizz., div.* *arco, sul pont.*

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Piccolo
- Flute 1 (Fl. 1)
- Flute 2 (Fl. 2)
- Oboe 1 (Ob. 1)
- Oboe 2 (Ob. 2)
- Clarinet in A (C. A.)
- Clarinet 1 (Cl. 1)
- Clarinet 2 (Cl. 2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 (Bsn. 1)
- Bassoon 2 (Bsn. 2)
- Contrabassoon (Cbsn.)
- Horn 1, 2, 3, 4 (Hn. (1,2,3,4))
- Trumpet 1, 2 (Tpt. (1,2))
- Trumpet 3 (Tpt. (3))
- Trombone 1, 2, 3 (Tbn. (1,2,3))
- Tuba (Tbn.)
- Timpani (Timp.)
- Percussion 1 (Perc. 1) - Chinese Cymbal, wire brushes
- Percussion 2 (Perc. 2) - (Vibraphone)
- Percussion 3 (Perc. 3) - (Marimba)
- Cello (Cel.)
- Double Bass (Hp.)
- Violin 1 (Vln. I (1-4))
- Violin 2 (Vln. II (1-4))
- Viola (Va. (1-4))
- Violoncello (Vc. (1-4))
- Double Bass (Cb.)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *ff*, *mp*, *pp*). There are also articulation marks and a repeat sign at the end of the page.

43 44 45 46

Picc. *mf* *f* *ff*

Fl. 1 *mf* *f* *ff*

Fl. 2 *mp* *mf* *f* *ff* To Alto Flute

Ob. 1 *mf* *f* *ff*

Ob. 2 *mp* *f* *ff*

C. A. *mp* *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

B. Cl. *mp* *mf* *f* *ff*

Bsn. 1 *mp* *mf* *f* *ff*

Bsn. 2 *mp* *mf* *f* *ff*

Chsn. *mp* *mf* *f* *ff*

Hr. (1,3) *mf* *f* *ff*

Hr. (2,4) *mf* *f* *ff*

Tpt. (1,2) *mf* *f* *ff*

Tpt. (3) *mf* *f* *ff*

Tbn. (1,2) *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Tba. *mp* *mf* *f* *ppp*

Timps. *mf* *f* *gliss.*

Perc. 1 Lg. Tam-tam, normal beater *mp* *ff* Tom-toms *mf* Snare Drums *ff* Chinese Cymbal *choke*

Perc. 2 Vibraphone *mf*

Perc. 3 Xylophone *mf* Congas *ff* Mark Tree *mp*

Cel. *ff* *mp*

Hp. *mf* *ff* *mp*

Vln. I (1-4) *mf* *ff* *nat.* *pp*

Vln. II (1-4) *mf* *ff* *nat.* *pp*

Va. (1-4) *mf* *ff* *nat.* *pp*

Vc. (1-4) *mf* *ff* *nat.* *pp*

Ch. *mf* *ff* *nat.* *pp*

4/2 E

47 48 49 50

Picc. *p* poco cresc. *mf*

Fl. 1 *mp* *flz.* *p* *flz.* *a*

A. Fl. *mp* *Alto Flute, solo* *mp espress.* *a*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *mp* *flz.* *p* *flz.* *a*

Cl. 2 *p* *flz.* *a* *p*

B. Cl. *p* *cresc.* *mf*

Bsn. 1 *p e cresc.* *mf*

Bsn. 2 *p e cresc.* *mf*

Chsn. *p e cresc.* *mf*

Hr. (1,3) *cresc.* *mf* *p*

Hr. (2,4) *cresc.* *mf* *p*

Tpt. (1,2) *cresc.* *mf* *p*

Tpt. (3) *cresc.* *mf* *p*

Tbn. (1,2) *cresc.* *mf*

B. Tbn. *cresc.* *mf*

Tba. *cresc.* *mf*

Timps. *ppp e cresc.* *mp*

Perc. 1 *Crotales, Brass Mallets* *p* *L.v.* *p* *L.v.* *a.s.*

Perc. 2 *Tubular Bells* *mp* *L.v.* *Bell Tree, brass mallet* *p*

Perc. 3 *Mark Tree* *p* *L.v.*

Cel. *mp* *a.s.* *p* *a.s.*

Hp. *mf* *p* *L.v. sempre*

Vln. I (1-4) *cresc.* *mf*

Vln. II (1-4) *cresc.* *mf*

Vla. (solo) *Viola solo, senza sord.* *mp espress.* *a*

Va. (1-4) *cresc.* *mf* *p*

Vc. (1-4) *cresc.* *mf* *p*

Ch. *cresc.* *mf*

51 52 53

Picc. *p* *flz.* *double tongue*

Fl. 1 *p* *flz.* *double tongue*

A. Fl. *9/8* *p* *flz.*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *p* *flz.*

Cl. 2 *p*

B. Cl. *solo* *mp espress.* *p*

Bsn. 1 *p*

Bsn. 2 *p*

Chsn. *p*

Hn. (1,3) *p*

Hn. (2,4) *p*

Tpt. (1) *9/8* *p espress.* *1,2*

Tpt. (2,3) *p* *3*

B. Tbn. *Use E♭ attachment*

Perc. 1 *Suspended Cymbals, wire brushes* *L.v.* *Cowbells* *5* *Snare Cym.* *Chinese Cym.* *Cowbells* *3* *Alm.* *3* *Snare Drums* *3* *Suspended Cymbals* *Chinese*

Perc. 2 *Triangles* *L.v.* *Vibraphone (motor on)* *mp*

Perc. 3 *Marimba* *mp* *double strikes* *mp*

Cel. *mp* *9/8* *L.v.* *mp* *p*

Hp. *Al* *mp* *L.v. sempre* *mp*

Vln. I (solo) *Violin I solo, senza sord.* *mp*

Vln. I (1-4) *p*

Va. (solo) *mp*

Va. (1-4) *p*

Vc. (solo) *Cello solo, senza sord.* *mp espress.* *con sord.*

Vc. (1-4) *p*

Ch. *p*

[illegible]

5/2 4/2

Picc. 57 58 59

Fl. 1

A. Fl.

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Chsn.

Hr. (1,3)

Hr. (2,4)

Tpt. (1,2)

Tpt. (3)

B. Tbn.

Perc. 1 (Crotales) *p* *L.v.* Triangles, brass mallet *pp* *L.v.* Gongs *L.v.* *pp*

Perc. 2 (Vibraphone) *p* *L.v.* *L.v. sempre* *pp* *L.v.*

Perc. 3 Marimba *mp* *mp* *mp* *pp*

Cel. *p* *L.v. sempre* *dim.*

Hp. *mp* *Cr.*

Vln. I (solo) 5/2 4/2 *p* *12-N* *12-N* *12-N* *rit.* *12-N*

Vln. I (1-4) *pp* *port.* *pp*

Vln. II (1-4) *pp* *port.* *pp*

Va. (solo) *p* *12-N* *pp*

Va. (1-4) *pp* *port.* *pp*

Vc. (solo) *senza sord.* *con sord.* *pp*

Vc. (1-4) *pp*

Ch. *arco* *pp*

60

Picc. *pppp*

Fl. 1 *pppp*

A. Fl. *pppp*

Ob. 1 *pppp*

Ob. 2 *pppp*

C. A. *pppp*

Cl. 1 *pppp*

Cl. 2 *pppp*

B. Cl. *pppp*

Bsn. 1 *pppp*

Bsn. 2 *pppp*

Chsn. *pppp*

Hr. (1,3) *pppp*

Hr. (2,4) *pppp*

Tpt. (1,2) *pppp*

Tpt. (3) *pppp*

Perc. 1 *pp* Crotales *L.v.* Triangles *L.v.* Gongs *pp* *L.v. until sound fades completely*

Perc. 2 *pp* *depress sustain pedal until sound fades completely*

Perc. 3 (Marimba) *pp* *Mark Tree slow gliss.* *L.v. until sound fades completely*

Cel. *pp* *depress sustain pedal until sound fades completely*

Hp. *pp* *dim.* *sim.* *L.v. until sound fades completely*

Vin. I (solo) *pppp*

Vin. I (1-4)

Vin. II (1-4)

Va. (solo) *pppp*

Va. (1-4)

Vc. (1-4)

Ch. *pppp*

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GARETH OLUBUNMI HUGHES

“Urban Wilderness”

for String Quartet

in two movements...

#1: *“Apathetic Machines”*

#2: *“Utopian Mirror”*

Programme Note

Urban Wilderness is part of a cycle of works for string quartet which I am currently in the process of completing. At present the cycle contains two individual works:

#1: *Apathetic Machines*

#2: *Utopian Mirror*

The concept for *Urban Wilderness* is inspired by Fritz Lang's hugely influential 1927 cult science-fiction movie *Metropolis*; however in a strict sense, *Urban Wilderness* is not a film score. Instead, it is part of a cycle of individual works which are inspired, in one way or another, by films/videos which conceptualise the idea of futuristic urban technological dystopia, in particular *Metropolis*, Ridley Scott's *Blade Runner* (1982), the Wachowskis' *The Matrix Trilogy* (1999–2003) and the music videos for Kraftwerk's electronic music album *Man Machine* (1978).

Apathetic Machines (the first movement of *Urban Wilderness*) is inspired by the "Shift Change" scene at the start of *Metropolis*, where large groups of frown-faced, apathetic and oppressed-looking, machine-controlled men walk into work in a straight line, wearing identical uniforms and having identical facial expressions. *Apathetic Machines* combines several slow, atmospheric and subdued passages (representing apathy) with several lively, rhythmic and repetitive passages (with the repetition representing the subconscious, psychotic and trance-like state of the machine controlled humans).

Utopian Mirror is a representation of a utopian 'virtual reality' or 'false reality' from within the type of dystopian/futuristic world portrayed in films such as *Metropolis* and *The Matrix*. This is a concept which is very well conveyed in *The Matrix*, where machine-controlled humans in a distant future world are unwittingly put into a semi-conscious state by machines and then sent into a software-based virtual reality, which mimics New York in the year 1999. Due to the harsh reality of the futuristic dystopia in which the exiled underground human communities live, New York in the year 1999 represents a utopia, from a comparative perspective. As a consequence of this, some humans who have escaped the false reality are tempted by the Matrix to re-join it as machine-controlled humans (with added benefits), in exchange for some kind of betrayal of the human community.

Utopian Mirror explores a variety of unorthodox string quartet sonorities and features an extensive use of string harmonics. The movement's middle section (marked "Radiant & Very Colouristic") is a climax, which features repeated slides up and down the natural harmonic nodes on each instrument, which is a symbolic representation of false utopian bliss.

NOTATION GUIDE FOR THE SECOND MOVEMENT (i.e. “#2 Utopian Mirror”)

Bar Numbers on Split Bars

Where a bar is separated by split barlines (e.g. when irregular time signatures such as 5/2 or 4+5/8 are employed), this should be counted as two separate bars by the performers. Here are two examples from mm. 37–8 and mm. 65–6 respectively:

Vln I, mm. 37–8 (count as two separate bars – the rhythmic grouping employed is also shown above the bar)

Vln I, mm. 65–6 (count as two separate bars)

Microtones

Microtonal intervals (i.e. intervals smaller than a semitone) are frequently called for when a corresponding quartertone or microtone relates to the precise node on the string which is stopped in order to produce a harmonic.

Microtonal intervals are also occasionally called for on stopped pitches. The following accidental symbols are employed:

relating to the standard 12-tone system and Pythagorean series of fifths
 - the open strings (...c g d a e...)

lowers / raises by a quartertone

lowers / raises by three quartertones

lowers / raises by an inexact interval which is less than a semitone below/above the corresponding pitch

lowers / raises by an inexact interval which is less than a quartertone below/above the corresponding pitch (only used in very special circumstances!)


Harmonics

This movement incorporates an intricate exploration of both natural and artificial harmonics on bowed stringed instruments. Some of the partials called for in the score are unorthodox, but have been carefully considered and crafted by the composer in order to create specific colouristic effects. As a consequence, it is imperative that musicians performing this movement *do not* substitute any specific type of harmonic called for in the score with another which might produce roughly the same pitch (e.g. an artificial harmonic *should not* be substituted with a natural harmonic which is easier to play or vice versa). In addition, the partial called for on any harmonic should be exactly as specified and *should not* be substituted with another partial which is easier to play (e.g. an artificial harmonic on the 6th partial [sounding two octaves and fifth higher than the fundamental pitch] *should not* be substituted with a more conventional artificial harmonic on the 4th partial [sounding two octaves higher than the fundamental pitch]).

On harmonics diamond shaped noteheads are used to indicate the node at which the string is stopped in order to produce the harmonic. Resultant pitches are shown in bracketed noteheads (often on a second staff if the pitches are very high) above the tablature in the score.

Natural Harmonics

On natural harmonics the following time values are represented when diamond noteheads are used (note that crotchets are filled in order to clearly differentiate between crotchets and minims):

Vln 	32 nd notes (demisemiquavers)
	16 th notes (semiquavers)
	8 th notes (quavers)
	quarter notes (crotchets)
	half notes (minims)
	whole note (semibreve)

The practical range of natural harmonics partials that are called for on each string is different for each instrument. In addition, it is required that further upper-partials be achieved through the use of a glissando across the natural harmonics of a string (i.e. a ‘harmonic arpeggio’, discussed in more detail later on in this notation guide). This is a brief summary of the range of natural harmonic partials called for on each respective instrument:

Instrument	Practical range of natural harmonics available	Range available through harmonic arpeggiation
Violin	up to 6 th partial	up to 8 th partial
Viola	up to 7 th partial	up to 9 th partial
Violoncello	up to 8 th partial	up to 12 th partial

The following pages provide charts which comprehensively illustrate all of the natural harmonics which are called for on each string of each instrument in this piece (this accurately shows the microtonal area(s) to stop on the string in order to achieve a particular partial and resultant pitch).

Artificial Harmonics

On artificial harmonics unfilled diamond-shaped noteheads are always used to indicate the node which is stopped. The exact time-value of each note is indicated by the fundamental pitch of each artificial harmonic.

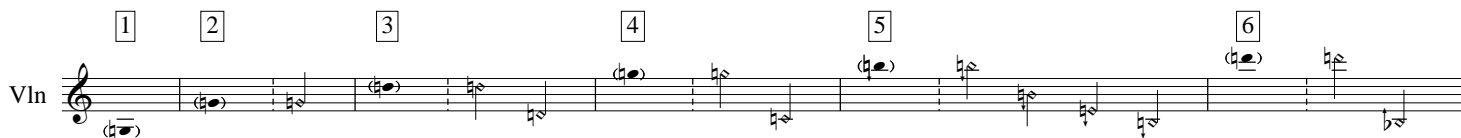
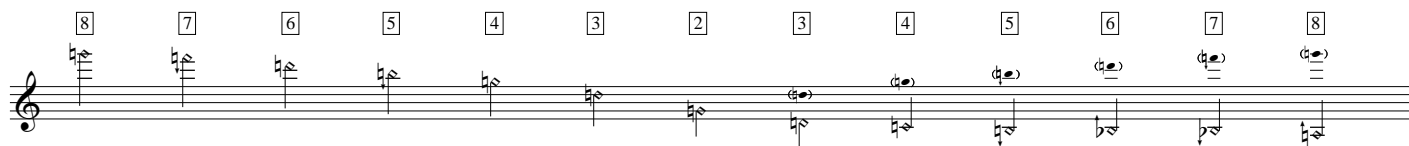
Artificial harmonics are called for up to the 6th partial on all instruments (with the 3rd partial regarded to be lowest practical artificial harmonic on each instrument). Here is an example of how the lowest artificial harmonics for each partial are notated for the violin (with a fundamental pitch of low A \flat):

third partial - sounds an octave and a fifth above the fundamental

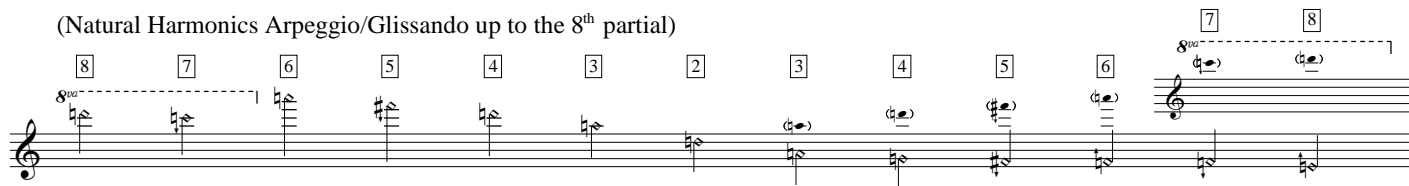
fourth partial - sounds two octaves above the fundamental

fifth partial - sounds approximately two octaves and a major third above the fundamental

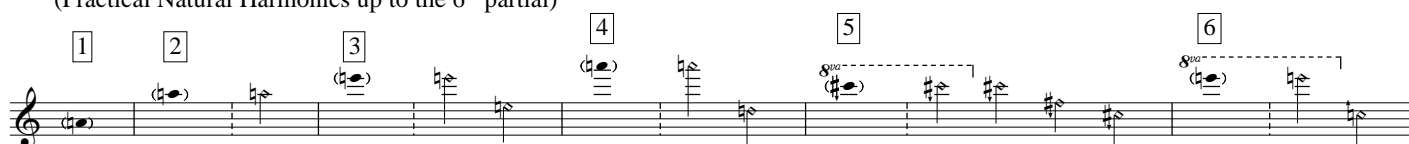
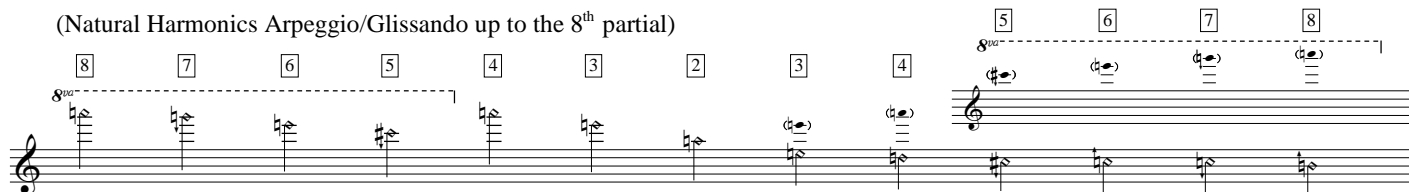
sixth partial - sounds two octaves and a fifth above the fundamental

(Practical Natural Harmonics up to the 6th partial)(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

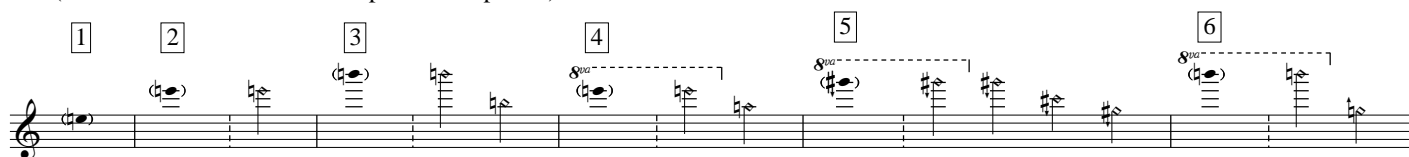
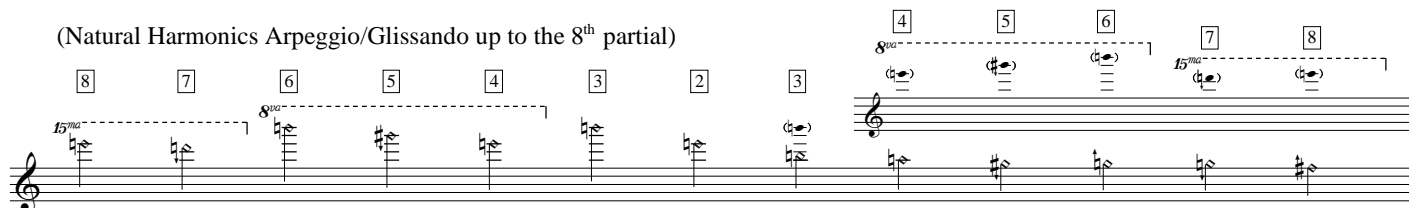
NATURAL HARMONICS ABOVE THE VIOLIN D-STRING

(Practical Natural Harmonics up to the 6th partial)(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

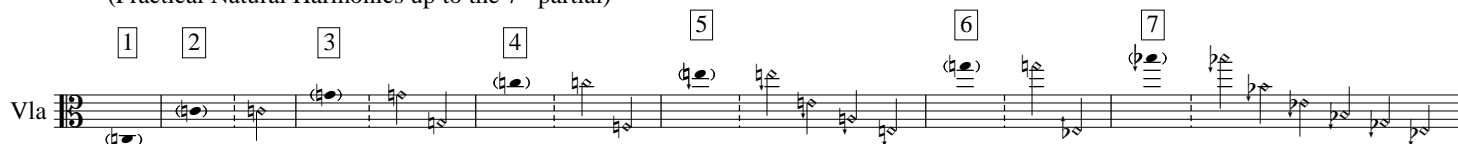
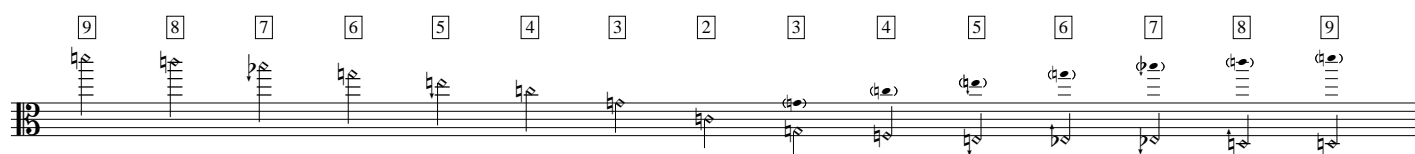
NATURAL HARMONICS ABOVE THE VIOLIN A-STRING

(Practical Natural Harmonics up to the 6th partial)(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

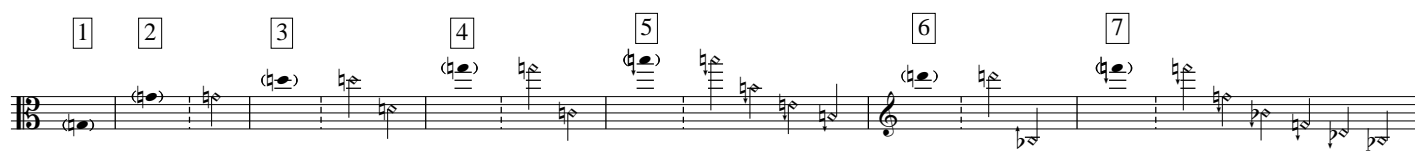
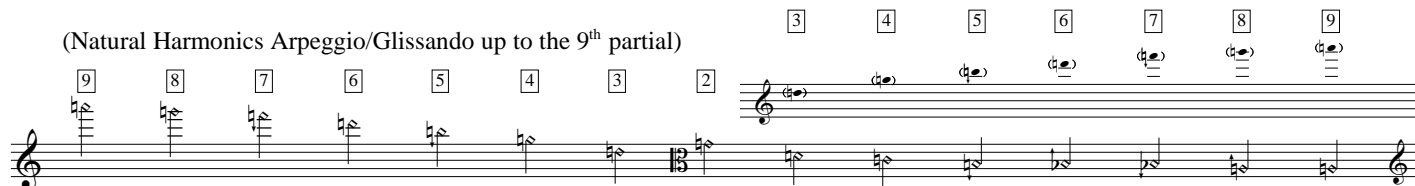
NATURAL HARMONICS ABOVE THE VIOLIN E-STRING

(Practical Natural Harmonics up to the 6th partial)(Natural Harmonics Arpeggio/Glissando up to the 8th partial)

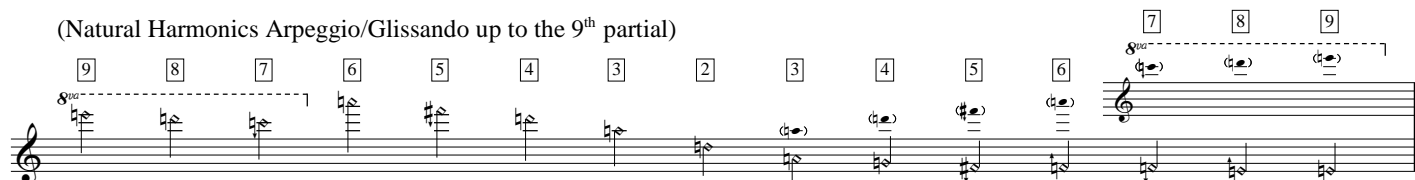
NATURAL HARMONICS ABOVE THE VIOLA C-STRING

(Practical Natural Harmonics up to the 7th partial)(Natural Harmonics Arpeggio/Glissando up to the 9th partial)

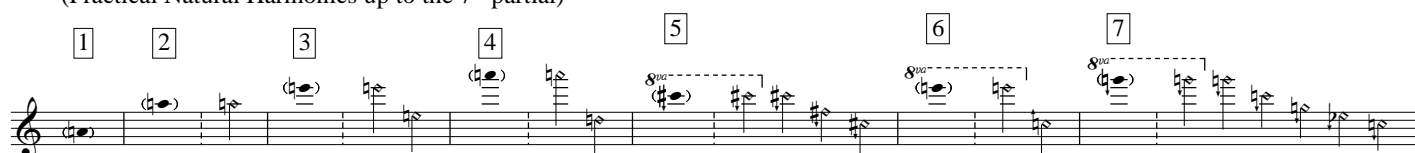
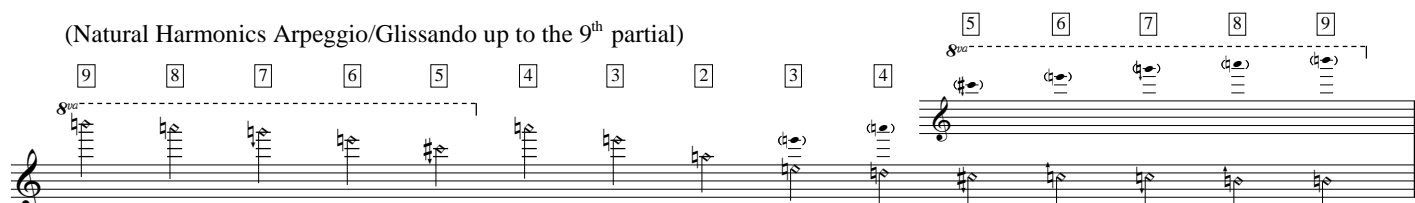
NATURAL HARMONICS ABOVE THE VIOLA G-STRING

(Practical Natural Harmonics up to the 7th partial)(Natural Harmonics Arpeggio/Glissando up to the 9th partial)

NATURAL HARMONICS ABOVE THE VIOLA D-STRING

(Practical Natural Harmonics up to the 7th partial)(Natural Harmonics Arpeggio/Glissando up to the 9th partial)

NATURAL HARMONICS ABOVE THE VIOLA A-STRING

(Practical Natural Harmonics up to the 7th partial)(Natural Harmonics Arpeggio/Glissando up to the 9th partial)

(Practical Natural Harmonics up to the 8th partial)

Vc.

Diagram showing the first 8 practical natural harmonics on the C-cello string. The notes are: 1 (C2), 2 (C3), 3 (G2), 4 (E2), 5 (B1), 6 (C3), 7 (G2), 8 (E2). The notes are written on a bass clef staff with a C-cello tuning (C2, G1, C2, G1, C2, G1, C2, G1).

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

Diagram showing the natural harmonics arpeggio/glissando on the C-cello string. The notes are: 9 (C3), 10 (G2), 11 (E2), 12 (C3). The notes are written on a bass clef staff with a C-cello tuning (C2, G1, C2, G1, C2, G1, C2, G1).

NATURAL HARMONICS ABOVE THE CELLO G-STRING

(Practical Natural Harmonics up to the 8th partial)

Diagram showing the first 8 practical natural harmonics on the G-cello string. The notes are: 1 (G2), 2 (G3), 3 (D2), 4 (B1), 5 (G2), 6 (G3), 7 (D2), 8 (B1). The notes are written on a bass clef staff with a G-cello tuning (G2, D2, G2, D2, G2, D2, G2, D2).

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

Diagram showing the natural harmonics arpeggio/glissando on the G-cello string. The notes are: 9 (G3), 10 (D2), 11 (B1), 12 (G2). The notes are written on a bass clef staff with a G-cello tuning (G2, D2, G2, D2, G2, D2, G2, D2).

NATURAL HARMONICS ABOVE THE CELLO D-STRING

(Practical Natural Harmonics up to the 8th partial)

Diagram showing the first 8 practical natural harmonics on the D-cello string. The notes are: 1 (D2), 2 (D3), 3 (A2), 4 (F#2), 5 (D2), 6 (D3), 7 (A2), 8 (F#2). The notes are written on a bass clef staff with a D-cello tuning (D2, A2, D2, A2, D2, A2, D2, A2).

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

Diagram showing the natural harmonics arpeggio/glissando on the D-cello string. The notes are: 9 (D3), 10 (A2), 11 (F#2), 12 (D2). The notes are written on a bass clef staff with a D-cello tuning (D2, A2, D2, A2, D2, A2, D2, A2).

NATURAL HARMONICS ABOVE THE CELLO A-STRING

(Practical Natural Harmonics up to the 8th partial)

Diagram showing the first 8 practical natural harmonics on the A-cello string. The notes are: 1 (A2), 2 (A3), 3 (E2), 4 (C#2), 5 (A2), 6 (A3), 7 (E2), 8 (C#2). The notes are written on a bass clef staff with an A-cello tuning (A2, E2, A2, E2, A2, E2, A2, E2).

(Natural Harmonics Arpeggio/Glissando up to the 12th partial)

Diagram showing the natural harmonics arpeggio/glissando on the A-cello string. The notes are: 9 (A3), 10 (E2), 11 (C#2), 12 (A2). The notes are written on a bass clef staff with an A-cello tuning (A2, E2, A2, E2, A2, E2, A2, E2).

Glissandi

Several different types of glissando effects are employed within this movement. A conventional glissando from one stopped pitch to another is notated as shown in this example from the cello line in mm. 6⁴–7²:



Note that the first glissando line is marked with a '*gliss.*' indication. All proceeding lines should then adopt exactly the same technique unless otherwise indicated.

Portamento

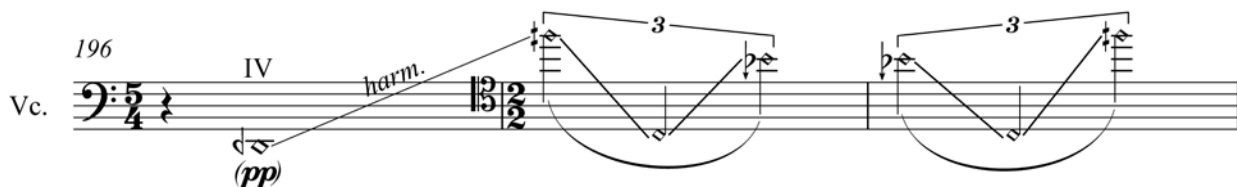
Portamento (where a slide [or 'glide'] from one stopped pitch should occur quickly before the start of the next stopped pitch) is also occasionally called for as shown in this example from the viola solo in m. 211



Here the portamento lines are marked with a '*port.*' indication.

Harmonic Arpeggios

Glissandi along the natural harmonic nodes of a string (i.e. 'harmonic arpeggios') are called for extensively in some sections of this piece. These are equivalent to the technique employed in the *Paleozoic* variation in George Crumb's *Vox Balaenae*. This technique is shown in the score as a slide from one natural harmonic node to another; however, in reality an ascending/descending arpeggio along the natural harmonics of a string will sound (as illustrated in the natural harmonics charts previously shown). Here is an example of the cello employing this technique in mm. 196–8:

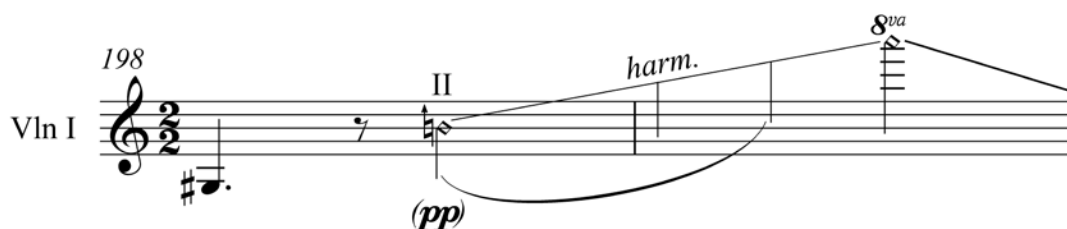


Note that harmonic arpeggio lines are marked with a '*harm.*' indication. All proceeding lines should then adopt exactly the same technique unless otherwise indicated.

Sliding across the natural harmonic nodes of a string will allow very high and otherwise inaudible partials to sound.¹ In the above example, the last pitch of the triplet in m. 198 (i.e. F quarter-sharp) is an upper partial which should be sustained without a further slide, illustrating this principle. In practice, these higher partials can be somewhat unreliable; however, a striking coloristic effect should always be achieved nonetheless.

Stems & beams without noteheads on glissandi

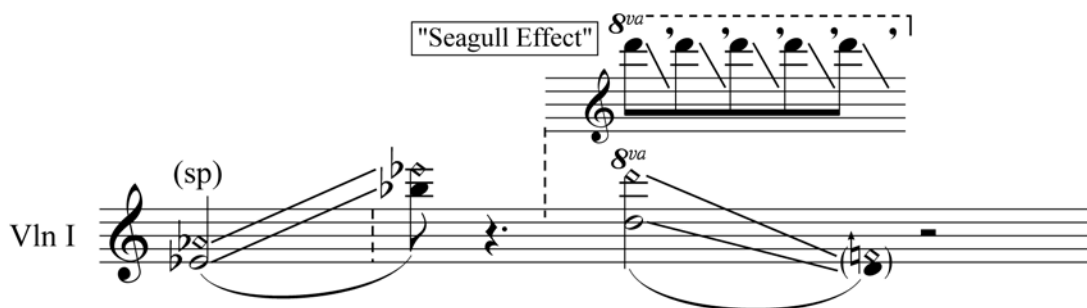
In order to allow performers to keep track of the exact rhythmic values related to a glissando line it is sometimes necessary to notate stems without noteheads joined to the line, as shown in this example from the first violin line in mm. 198–9:



Due to a lack of notehead, a crotchet stem is the longest time-value that can be notated in such cases therefore multiple consecutive crotchets stems might need to be shown on a long glissando. However, it is possible to show time-values shorter than a crotchet (i.e. quavers, semiquaver etc...) through the addition of beams.

Glissandi on Artificial Harmonics

Glissandi on artificial harmonics are also called for as shown in this example from the first violin line in mm. 121³–2:

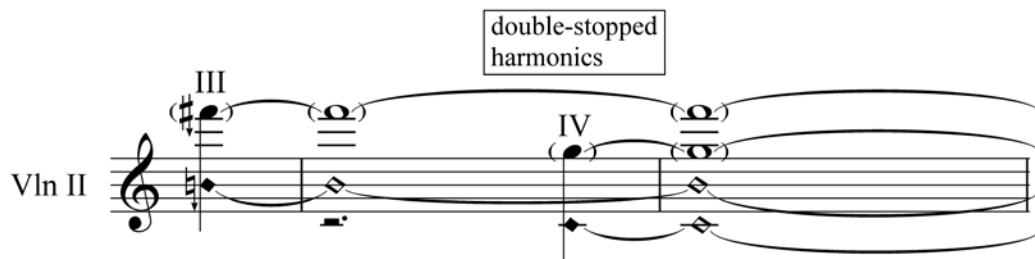


¹ "the highest possible natural harmonics on any string instrument can usually be produced only if they are approached through a harmonic arpeggio (i.e. adjacent lower harmonics). The sequential appearance of the nodes of these highest possible harmonics at either end of the string makes it possible for the impetus or inertia of a harmonic arpeggio to coax the string into vibrating in smaller and smaller subdivisions thus ascending the harmonics series", Gerald Warfield, 'The Notation of Harmonics for Bowed String Instruments', *Perspectives of New Music*, Vol.12, No. 1/2 (1973/4), 338.

The first glissando is on an artificial harmonic (with the same interval), the second is descending (with a changing interval) to produce a “seagull effect” – equivalent to the technique employed in the *Archeozoic* variation in George Crumb’s *Vox Balaenae*.

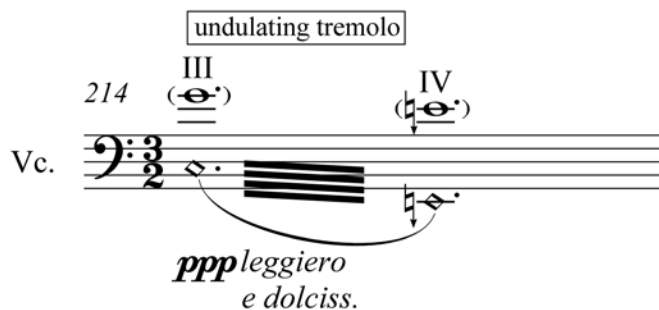
Double-Stopped Harmonics

The final bars of this movement call for two simultaneous harmonics on two adjacent strings in all parts, as shown in this example from the second violin line in mm. 222⁴–4:



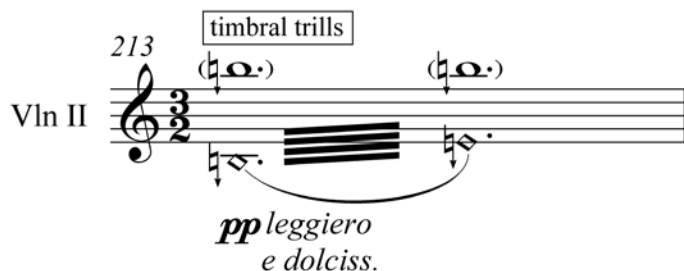
Tremolos & Trills on Harmonics

Undulating tremolos across two harmonics (on two adjacent strings) are also called for, as shown in this example from the cello line in m. 214:



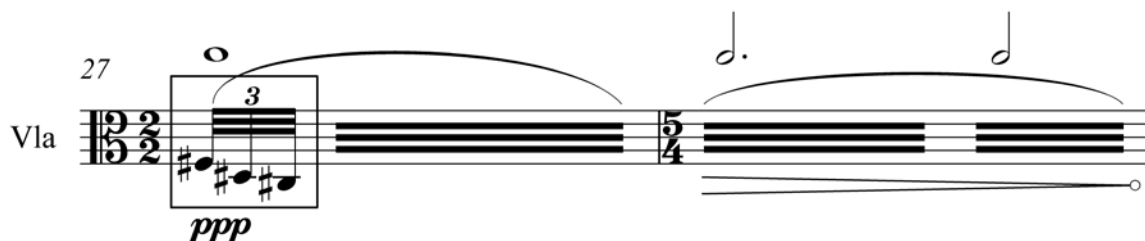
Timbral Trills

Some timbral trills on harmonics (i.e. a tremolo across two different harmonic nodes which produce roughly the same pitch) are also called for, as shown in this example from the second violin line in m. 213:



Three & Four-Note Tremolos

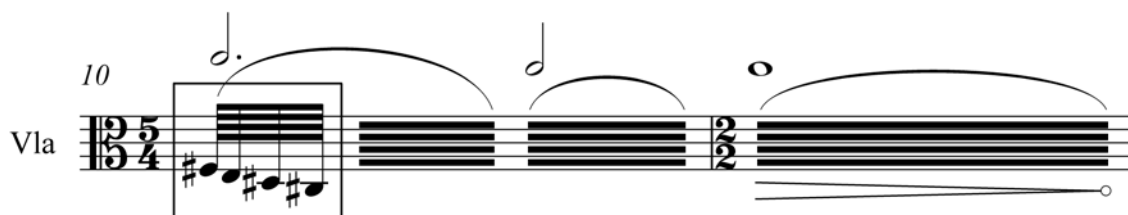
Three or four-note fingered tremolos on stopped pitches are frequently called for in all parts. Here is an example of a three-note tremolo from the viola line in mm. 27–8:



The boxed figure at the start of m. 27 shows the exact pitches (in order) and rhythm which should be repeated throughout the tremolo; the time-value above the box indicates the exact rhythmic length of the tremolo; the three horizontal lines to the right of the box give a visual impression of the duration of the tremolo and its 'approximate' speed (i.e. 3 lines indicate approximately a 32nd-note [or demisemiquaver] speed, which corresponds to the 32nd-note triplet in the initial box); in addition, slurring is accurately shown.

In m. 28 the continued horizontal lines indicate that the exact tremolo pattern previously indicated should continue (unless otherwise stated), with time-values shown above each corresponding block of lines and accurate slurs shown once again.

In addition, here is an example of a four-note tremolo from the viola line in mm. 10–11:



On this occasion there are four horizontal lines to the right of the initial box, indicating an 'approximate' 64th-note (or hemidemisemiquaver) speed, which corresponds to the 64th-note figure in the initial box. Thus the 'speed' of this tremolo should, at least in theory, be marginally quicker than that of the viola tremolo from mm. 27–8 shown in the previous example. Of course in practice common sense should prevail and performers should find a musical way of making these gestures work.

This method of notating tremolos with more than two notes differentiates from Luciano Berio's perhaps more standardised method of notating similar techniques (i.e. showing stemless noteheads in a box and a continuous arrow for the duration of the tremolo). This differentiation is to enable the exact time-value, exact slurring and relative speed of the tremolo to be more accurately shown.

Bowing

The following shorthand abbreviations are used to indicate different string bowing techniques employed within this movement:

Full Name of Technique	Shorthand	Description
sul ponticello	sul pont. <i>or</i> sp	bowed close to the bridge
sul tasto	st	bowed over the fingerboard
molto sul ponticello	msp	bowed very close to the bridge (half-bowed on the bridge)
molto sul tasto	mst	bowed over the fingerboard (very close to where the strings are stopped)
flautando	flau.	bowed near the fingerboard to obtain a ‘flute-like’ quality (often interchangeable with sul tasto)

Bow Mutations

Mutations from one bowing position to another within a specific timeframe are also called for, as shown in this example from the second violin line in mm. 178⁴–179²:

The image shows a musical staff for the second violin (Vln II) in 2/2 time. The staff begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4. The second measure contains a triplet of eighth notes: A4, B4, and C5. Above the first note of the triplet is the shorthand '(sp)' and above the last note is 'st', with a horizontal arrow pointing from 'sp' to 'st' indicating a bow mutation. A curved line (phrasing slur) covers the triplet. Below the triplet is the dynamic marking 'ppp'.

In this instance the arrow indicates a mutation from sul ponticello to sul tasto within the timeframe of a minim.

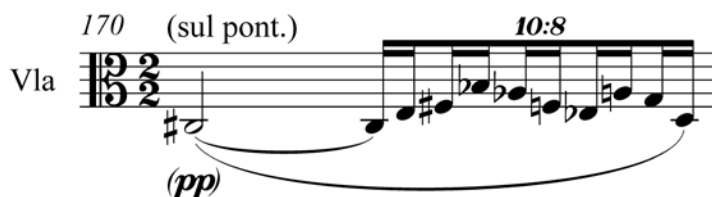
Rhythm & Triplets

The quintuplet rhythm is a prominent motivic feature within this movement. A motif based on a quintuplet rhythm is first present in the viola at the start of the movement’s exposition section as shown in the following example from m. 2:



Tuplets Showing Ratios

Tuplets showing mathematical ratios (e.g. 9:8, 10:8 etc...) are also employed throughout this movement. When the movement first reaches its recapitulation section, the quintuplet motif shown above mutates into a 10:8 tuplet, as shown in the following example from the viola line in m. 170:



The beams on this rhythm are grouped as five sets of two semiquavers – effectively written as double the speed of the quintuplet in m. 2 with twice as many notes).

Nested Tuplets

Nested tuplets (i.e. a tuplet within a tuplet) are also employed in this section. This first occurs in the second violin line in m. 183³ where a triplet is nested within a 10:8 tuplet as follows:



Long Quintuplet

The quintuplet motif from m. 2 later evolves into what might be described as a 'long quintuplet' – a set of five equal rhythms in the timeframe of four minims (or a 'breve'). Overleaf is a matrix which demonstrates this rhythmic idea in 4/2 time; firstly as a one-part rhythmic motif grouped according to a breve, semibreve, minim and crotchet beat respectively; secondly as a two-part rhythmic motif adding an off-beat minim quintuplet with the same set of rhythmic groupings:

Long Qunintuplet Matrix

#1: One-part rhythmic motif based on a minim quintuplet

Basic Rhythm on a Single Breve Beat

Identical Rhythm on Two Semibreve Beats

Identical Rhythm on Four Minim Beats

Identical Rhythm on Eight Crotchet Beats

#2: Two-part rhythmic motif adding an off-beat minim quintuplet

Basic Rhythm on a Single Breve Beat

Identical Rhythm on Two Semibreve Beats

Identical Rhythm on Four Minim Beats

Identical Rhythm on Eight Crotchet Beats

The one-part long quintuplet idea first occurs in m. 34 (with all four instruments homophonic to one another and playing harmonics) as shown in the following first violin line (resultant pitches shown):



The same line could have been simplified and notated as a 'long quintuplet' in the following way:



The two-part rhythmic idea first occurs in m. 35 as shown in the following reduction of both violin lines:



Again, the same lines could have been simplified as follows:



At a first glance it may well appear that the latter method of notating both examples above is the clearest and easiest to follow. However, the reason for grouping these long quintuplets according to the minim beat in each bar (rather than one long breve beat) is to help the performers to keep track of the basic minim pulse in each bar (i.e. if one is trying to count five equal rhythms in the timeframe of four relatively slow minim beats it can be very difficult to actually stay in time!). This method of notating long quintuplets is particularly helpful in bars which superimpose this rhythmic idea with more conventional rhythms (e.g. in mm. 41–45 long quintuplet rhythms are combined with regular quavers and crotchet/minim triplets).

Urban Wilderness # 1: "Apathetic Machines"

Atmospheric, Sustained *molto espress.*
♩ = c.66

Violin I

Violin II

Viola

Violoncello

4

5

3

1

III

6

7

A Tempo

release the harmonic

8

9

10

11

12

13

pp

mf

poco rall. - - - - -

gliss.

p

pp

cresc.

ff

f

pp

f

pp

f

pp

14 15

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Intense, Articulate**A**

♩ = c.144

16 17

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *p*

18 19

Vln. I *(p)*

Vln. II *(p)*

Vla. *(p)*

Vc. *(p)*

20 21

Vln. I *espress.* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

22 23

Vln. I

Vln. II

Vla.

Vc.

mp e espress.

mp

22 23

24 25

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

mp

24 25

26 27

Vln. I

Vln. II

Vla.

Vc.

espress.

gliss.

mp

mp

26 27

28 29

Vln. I

Vln. II

Vla.

Vc.

p

p

espress.

Bartók pizz.

gliss.

pizz.

p

28 29

30 *espress.*

Vln. I *mp*

Vln. II *espress.* *mp*

Vla. *mp*

Vc. *mp*

31 *pizz.* *p*

32 *pizz.* *p* *Bartók pizz.* *gliss.*

Vln. I *p*

Vln. II *p* *gliss.* *Bartók pizz.*

Vla. *p* *gliss.*

Vc. *pizz.* *p* *gliss.* *Bartók pizz.*

33 **B** *arco* *arco gliss.* *p* *gliss.* *arco* *p*

34 *arco* *espress.* *mp* *3*

Vln. I *mp*

Vln. II *mp e espress.*

Vla. *mp*

Vc. *mp*

35 *mp*

36 *mp*

Vln. I *mp*

Vln. II *espress.* *mf*

Vla. *mf e espress.*

Vc. *mp*

37 *I* *III*

espress.

38 *mf*

39 *mp*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *espress.* *mf*

mp

IV

Poco Allargando

40 *gliss.*

41 *sfz*

Vln. I *gliss.*

Vln. II *mp* *gliss.*

Vla. *mp* *gliss.*

Vc.

III

II

I

II

Broader, Aggressive

♩ = c.132

42 *f*

43 *sfz* *gliss.*

Vln. I *f*

Vln. II *f* *sfz* *gliss.*

Vla. *f* *sfz* *gliss.*

Vc. *f* *sfz* *gliss.*

slide from open string

44 45 57

Vln. I *f* *sfz gliss.* *ff* sul pont.

Vln. II *f* *gliss.* *sfz* *ff* sul pont.

Vla. *f* *gliss.* *sfz* *ff* sul pont.

Vc. *f* *sfz gliss.* *ff* sul pont.

actual pitch

46 47 48 49

Vln. I *sfz gliss.* *nat.* *fff* *fff*

Vln. II *sfz gliss.* *nat.* *fff* *fff*

Vla. *sfz gliss.* *nat.* *fff* *fff*

Vc. *sfz gliss.* *nat.* *fff* *fff*

50 51 52 53

Vln. I *pp* *pizz.* *pp* *arco* *pp*

Vln. II *pp* *pizz.* *pp* *arco* *pp*

Vla. *pp* *pizz. l.v.* *pp* *arco* *pp*

Vc. *pp* *pizz. l.v.* *pp* *arco* *pp*

C Atmospheric, Sustained
 ♩ = c.66

54 55

Vln. I *arco* *molto espress.* *pp* *mf* *pp*

Vln. II *arco* *molto espress.* *pp* *mf* *pp*

Vla. *arco* *molto espress.* *pp* *mf* *pp*

Vc. *arco* *molto espress.* *pp* *mf* *pp*

65 66

Vln. I

Vln. II

Vla.

Vc.

mp e espress.

67 68

Vln. I

Vln. II

Vla.

Vc.

pp

69 70

Vln. I

Vln. II

Vla.

Vc.

p e espress.

gliss.

Sustained (♩=♩)

cantabile e molto espress.

71 72

Vln. I

Vln. II

Vla.

Vc.

ppp

port.

III

E

Violins I and II, Viola, and Violoncello, measures 73-74. The score shows complex rhythmic patterns with glissandos and pizzicato markings.

[illegible]

77 78

Vln. I *mf* *gliss.*

Vln. II *mf* *gliss.*

Vla. *mf* *gliss.*

Vc. *mf* *gliss.*

[illegible]

81 *f* *gliss.* *8va* *gliss.* 82 *f* *gliss.* *8va* *gliss.*

Vln. I

Vln. II *f*

Vla. *f* *gliss.* *gliss.*

Vc. *f* *gliss.* *gliss.*

83 *gliss.* *8va* 84 *gliss.* *8va* *arco*

Vln. I

Vln. II *gliss.* *gliss.*

Vla. *gliss.* *gliss.* *gliss.*

Vc. *gliss.* *gliss.* *gliss.*

85 *8va* *4:6* *5:6* *sfffz* 86 *nat. e pizz.* *pp*

Vln. I

Vln. II *4:6* *5:6* *sfffz* *nat. e pizz.* *pp*

Vla. *4:6* *5:6* *sfffz* *nat. e pizz. l.v.* *pp*

Vc. *4:6* *5:6* *sfffz* *nat. e pizz. l.v.* *pp*

oliso

89 *poco rall.* 90 91 92 *A tempo*

Vln. I

Vln. II

Vla.

Vc.

p

pp

gliss.

gliss.

pp

pp

G Intense, Articulate

♩ = c.144

Violin I, Violin II, Viola, and Violoncello parts, measures 93-96. The score is in 4/4 time. Measures 93-94 are marked with a piano (*p*) dynamic. Measures 95-96 are marked with a mezzo-piano (*mp*) dynamic and the instruction *e espress. sempre* (and expressive, always).

97 98

Vln. I

Vln. II

Vla.

Vc.

5 5 5 5

99 100

Vln. I

Vln. II

Vla.

Vc.

flautando cantabile

5 5 5 5 6 6

101 102

Vln. I

Vln. II

Vla.

Vc.

6 6 6 6 3 6

103 104

Vln. I

Vln. II

Vla.

Vc.

6 7 7 7 7

64

Vln. I

Vln. II

Vla.

Vc.

105

106

cantabile

H Intense, Sustained (♩=♩)

Vln. I

Vln. II

Vla.

Vc.

107

108

p e poco a poco cresc.

p

nat.

poco a poco cresc.

p e poco a poco cresc.

Vln. I

Vln. II

Vla.

Vc.

109

110

8va

Vln. I

Vln. II

Vla.

Vc.

111

112

ff

8va

113 *pp* *gliss.* 114 *gliss.*

Vln. I

Vln. II

Vla.

Vc. *p* *flautando e molto espress.* 3

115 116 117

Vln. I

Vln. II

Vla.

Vc.

I Atmospheric, Sustained

$\text{♩} = \text{c. } 66$

118 119 120

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mp* (flautando e molto espress. sempre) 3 5 3

fifth partial - should sound two octaves and a major third above the fundamental

121 122 123

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *pp* *poco rall. - - - - -* 3 *port.* *mf*

sixth partial - should sound two octaves and a perfect fifth above the fundamental

J Intense, Articulate
♯ = c 144

♩ = c. 144

133

Vln. I

p

Vln. II

p

Vla.

mp

Vc.

mp

134

p

135

Vln. I

Vln. II

Vla.

Vc.

(p)

(p)

(p)

(p)

136

mp

p

p

(p)

137

Vln. I

Vln. II

Vla.

Vc.

flautando espressivo

mp

138

tr

139

Vln. I

Vln. II

Vla.

Vc.

flautando espressivo

mp

140

8va

tr

141

Vln. I

Vln. II

Vla.

Vc.

nat.

gliss.

p

p

p

nat.

gliss.

p

142

8va

mp

p

[illegible]

151

Vln. I

Vln. II

Vla.

Vc.

8va

nat. e espress.

mp

II

IV

153

Vln. I

Vln. II

Vla.

Vc.

8va

espress.

mf

154

155

Vln. I

Vln. II

Vla.

Vc.

espress.

8va

mf

156

I

mp

Vln. I

Vln. II

Vla.

Vc.

157

158

gliss.

mp

gliss.

mp

gliss.

port.

II

III

L

Vln. I

Vln. II

Vla.

Vc.

159

160

pp

ff

pp

ff

pp

ff

mp

ff

Poco Allargando

Broader, Agressive

$\text{♩} = \text{c.132}$

Vln. I

Vln. II

Vla.

Vc.

161

162

f

gliss.

sfz

gliss.

sfz

gliss.

sfz

gliss.

sfz

gliss.

port.

slide to and from open string

163

Vln. I sul pont. *f* *sfz* gliss. nat. 164 *ff*

Vln. II sul pont. *f* *sfz* gliss. nat. *ff*

Vla. sul pont. *f* *sfz* gliss. nat. *ff*

Vc. sul pont. *f* *sfz* gliss. nat. *ff* port.

165 *fff* gliss. 8^{va} 166 *fff* gliss. *fff* gliss. *fff* gliss. *fff*

167 pizz. 8^{va} *f* 168 (♩=♩) *ff* 3 *fff* arco *fff*

Vln. II pizz. *f* *ff* 3 *fff* arco *fff*

Vla. pizz. *f* *ff* 3 *fff* arco *fff*

Vc. pizz. *f* *ff* 3 *fff* arco *fff*

170 171 gliss. gliss. 172 *fffz* *fffz* *fffz* *fffz*

#2 “Utopian Mirror”

Melancholy, Colouristic, Sustained

♩ = c.63

Violin I

Violin II

Viola

Violoncello

ppp

ppp

pp

ppp

pp

pizz.

p

(♩=♩) *sempre*

Vln I

Vln II

Vla

Vc.

pp

pizz.

p

gliss.

port.

gliss.

Vln I

Vln II

Vla

Vc.

pizz.

p

pizz.

p

arco

ppp

arco

ppp

11

Vln I

Vln II

Vla

Vc.

arco

pp

cresc.

14

Vln I

Vln II

Vla

Vc.

sf sf mf sf sf pp

sf sf mf sf sf pp

sf sf mf sf sf pp

sf sf mf sf sf pp

dolciss.

17

Vln I

Vln II

Vla

Vc.

dolciss.

p

dolciss.

p

dolciss.

p

p



32

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

35

Vln I

Vln II

Vla

Vc.

[3d+2d]

I

III

III

IV

port.

38

Vln I

Vln II

Vla

Vc.

III

II

III

II

port.

41

Vln I *mp*

Vln II *mp* *p e dolciss.*

Vla *p e dolciss.*

Vc. *p e dolciss.*



Subdued but Fluid & Expressive

(♩=c.52)

45

Vln I *p e dolciss.* *mp* nat. → msp → st

Vln II *mp* (sp) → st con sord.

Vla *mp* (sp) → st → msp

Vc. *mp* nat. → msp → st

50

Vln I

Vln II

Vla

Vc.

sp

(sp)

st

msp

III

IV

nat.

5

3

pp

st

sp

con sord.

nat.

5

3

pp

msp

st

msp

st

54

Vln I

Vln II

Vla

Vc.

st

msp

st

con sord.

5

3

5

3

5

3

msp

st

msp

st

II

I

58

Vln I

Vln II

Vla

Vc.

nat.

pp

5

5

ppp

3

pp

5

IV

3

3

5

3

5

3

5

3

sp

con sord.

nat.

5

3

pp

[illegible]

74

Vln I

Vln II

Vla

Vc.

mp

H

3 3 5 3 3 5

3 5 3 3 5 3

5 3 3 4:3 5 3 3 4:3

5 5 6 8:6 *mp* 3 3 7:6

78

Vln I

Vln II

Vla

Vc.

8va

5 6 5 6 5 6 5 9:6

3 5 3 3 3 6 5 6 5:6

5 3 3 4+5 8 5 3 3

3 3 3 5 8 3 3 3

81

Vln I

Vln II

Vla

Vc.

8va

5 6 5 6 5 6 5 9:6

6 5 6 5 6 5 6 7:6

5 6 5 6 5 6 5 9:6

3 3 3 5 8 6 5 6 7:6

[2♩+2♩+3♩]

84

Vln I *cresc.* 6 6 6 6 6 6 9:6

Vln II *cresc.* 6 5 6 5 6 6 7:6

Vla *cresc.* 5 6 6 6 6 9:6

Vc. *cresc.* 6 5 6 5 6 7:6

Poco Allargando

86

Vln I 6 6 6 9:6

Vln II 6 6 7

Vla 6 6 6 9:6

Vc. 6 6 7 *sff*

Gentler, with Greater Sensitivity

♩ = c.46

88

Vln I *ff* 5 6 5 6 *pp* I II III III II *p* 12:8♩

Vln II *ff* 6 5 6 5 6 5 6 5

Vla *ff* 5 6 5 6 5 6 5 6

Vc. *p* 6 6 6 6

[3+2.]

Vln I 90 I... 12:8^b 12:8^b 18:12^b 12:8^b

Vln II 6 5 6 5 12:8^b 12:8^b *p*

Vla 6 II III IV... 9:6 6

Vc. 6 9:6 6 *port.*

Vln I 93 III 12:8^b N 7 (p) 4+5⁸

Vln II 12:8^b 12:8^b N 12:8^b II 12:8^b 4+5⁸

Vla 12:8^b N 4+5⁸ (p)

Vc. senza sord. H 5 5 4+5⁸ 4+5⁸ *mf; cantab. e dolciss.*

Vln I 95 4+5⁸ 4+5⁸ 4+5⁸ 4+5⁸ 4+5⁸ 4+5⁸

Vln II II III IV IV III II I I II III IV... 7 4+5⁸ 4+5⁸ 4+5⁸ 4+5⁸

Vla 4+5⁸ 4+5⁸ senza sord.

Vc. 5 5 3 3 4+5⁸ 4+5⁸ 4+5⁸ 4+5⁸ III III

98

Vln I

Vln II

Vla

Vc.

I II III IV...

senza sord.

mf, cantab. e dolciss.

5 5 5 5 5 5

6 6

7

[3♭+2♭]

100

Vln I

Vln II

Vla

Vc.

[3♭+2♭]

senza sord.

mf, cantab. e dolciss.

3 3 3 3 3 3

6 6 5

III

I II

102 (Resultant pitches) *8va*

Vln I

Vln II

Vla

Vc.

*mf, cantab.
e dolciss.*

II

III

IV

105 *8va*

Vln I

Vln II

Vla

Vc.

mp

(Resultant) *8va*

mp

p e dolciss.

p e dolciss.

p e dolciss.

II

III

IV

III

IV

Radiant & Very Colouristic

♩ = c.50

[2♩+3♩]

nat. → msp → st → msp

8^{va}

Vln I

109

p e dolciss.

p

Vln II

Harmonic Arpeggio:
gliss. across the natural
harmonic nodes

IV 6^{harm.}

9:6

pp e cresc.

Vla

III

p

II

nat. → msp → st → sp

Vc.

IV

p

I

8^{va}

st → msp → st → sp

Vln I

114

II

Vln II

6

9:6

6

9:6

6

9:6

Vla

msp

st

sp

8^{va}

Harmonic Arpeggio:
gliss. across the natural
harmonic nodes

IV 6^{harm.}

9:6

mp e cresc.

Vc.

IV 3^{harm.}

9:6

3

9:6

p e cresc.

Harmonic Arpeggio:
gliss. across the natural
harmonic nodes

Vln I

Vln II

Vla

Vc.

118

harm.

mf e cresc.

f

9:6

(sp)

mst

msp

8^{va}

[2♯+3♯]

6

6

6

6

3

3

3

3

poco a poco accel.

[2♯+3♯]

Vln I

Vln II

Vla

Vc.

121

msp

8^{va}

(sp)

"Seagull Effect"

8^{va}

II msp

8^{va}

mst

msp

8^{va}

mst

[2♯+3♯]

6

6

6

6

3

3

3

3

124

[2♩+3♩]

Vln I

msp 8^{va} mst sp 9:6 msp 8^{va} mst msp 8^{va} mst [2♩+3♩]

"Seagull Effect"

Vln II

msp (sp) 6 mst msp mst 8^{va} 6 8^{va} 6

Vla

msp sp 6 mst msp mst 8^{va} 6 8^{va} 6

Vc.

mst sp 3 9:6 (sp) mst msp 3 3

127

[2♩+3♩]

Vln I

msp 8^{va} (sp) 8^{va} 1 gliss. (●) normal stopped gliss. on a tremolo mp f I msp 15^{na} harm. mst msp 15^{na} mst [2♩+3♩]

Vln II

msp (sp) 6 8^{va} 9:6 8^{va} II (sp) mst msp mst 8^{va} 6 8^{va} 6 f

Vla

msp sp 6 mst msp mst 8^{va} 6 8^{va} 6 II mst 6 8^{va} 6 f

Vc.

mst sp 3 9:6 (sp) mst msp 3 3 f

♩ = c.76

poco a poco rall.

87

[2♩+3♩]

Score for Vln I, Vln II, Vla, and Vc. Measures 130-135.

Vln I: msp, 15^{ma}, mst, sp, 9:6, msp, 15^{ma}, mst, msp, 15^{ma}, mst. [2♩+3♩]

Vln II: msp, 8^{va}, 6, mst, sp, 9:6, (sp), 8^{va}, 6, mst, msp, 8^{va}, 6, mst.

Vla: mst, 6, sp, 9:6, (sp), mst, 6, msp, 8^{va}, 6.

Vc: mst, 3, sp, 9:6, "Seagull Effect" (9:6), III mst, 3, msp, 3. [2♩+3♩]

Score for Vln I, Vln II, Vla, and Vc. Measures 133-138.

Vln I: msp, 15^{ma}, mst, sp, 9:6, msp, 15^{ma}, mst, msp, 15^{ma}. (f) [2♩+3♩]

Vln II: msp, 8^{va}, 6, (sp), 9:6, gliss. (●), mp, I msp, 15^{ma}, 6, mst, msp, 15^{ma}, 6, f, harm. [normal stopped gliss. on a tremolo]

Vla: mst, 6, sp, 9:6, 8^{va}, I mst, 6, msp, 8^{va}, 6, f.

Vc: mst, 3, sp, 9:6, II mst, 3, msp, 3, f.

♩ = c.56

[2♭+3♭]

nat. \circ

Vln I 136 f pp f pp f

Vln II pp f pp f

Vla mst sp $9:6$ 8^{va} 6 (sp) 8^{va} $9:6$

Vc. mst sp $9:6$ 3 (sp) $9:6$

Vln I 140 mf e dolciss.

Vln II pp f mf e dolciss.

Vla f pp f pp

Vc. I mst sp $9:6$ 8^{va} nat. pp f

143

Vln I

Vln II

Vla

Vc.

f

mf e dolciss.

pp

f

pp

f

8va

9:6

6

(III, sp)

146

Vln I

Vln II

Vla

Vc.

mf e dolciss.

mf e dolciss.

mf e dolciss.

mf e dolciss.

8va

9:6

6

(I, sp)

3

9:6

II

8va

157

Vln I

I

Vln II

Vla

IV

III

Vc.

I

161

Vln I

poco a poco dim.

II

I

II

Vln II

poco a poco dim.

I

Vla

poco a poco dim.

II

Vc.

poco a poco dim.

165

Vln I

Vln II

Vla

Vc.

167

Vln I

Vln II

Vla

Vc.

**Melancholy, Colouristic, Sustained,
Slower and more subdued than the first section**

$\text{♩} = \text{c.50}$

169

Vln I *sul pont. sempre* *ppp*

Vln II *sul pont. sempre* *ppp*

Vla *sul pont.* *pp* *6* *10:8* *6* *ppp*

Vc. *sul pont.* *pp* *6* *(h)*

173

Vln I *pp* *6*

Vln II *pp* *6* *10:8*

Vla *3* *IV* *harm.* *pp*

Vc. *5* *IV* *harm.* *(pp)* *3*

176

Vln I *10:8* *6* *10:8*

Vln II *10:8* *6* *10:8*

Vla *sul tasto* *ppp* *3*

Vc. *sul tasto* *ppp* *Port. 9.*

178

Vln I

6

5

sul
tasto

ppp

Vln II

6

(sp) → st

3

3

ppp

Vla

3

Vc.

3



Slightly Slower

♩ = c.42

181

Vln I

nat. 3

pp

10:8

10:8

Vln II

nat. 3

pp

10:8

10:8

Vla

nat. 6

pp

10:8

10:8

Vc.

nat. 6

pp

10:8

10:8



183

Vln I

cresc.

10:8

10:8

10:8

3

3

10:8

sul pont.

sff sff

Vln II

cresc.

10:8

10:8

3

10:8

10:8

sul pont.

sff sff

Vla

cresc.

10:8

10:8

3

10:8

10:8

sul pont.

sff sff

Vc.

cresc.

10:8

10:8

10:8

10:8

sul pont.

sff sff

185

Vln I *mf* 10:8 3 10:8 3 10:8 3 10:8 *fff fff pp*

Vln II *mf* 10:8 3 10:8 3 10:8 3 10:8 *fff fff pp*

Vla *mf* 10:8 3 10:8 3 10:8 3 10:8 *fff fff pp*

Vc. *mf* 10:8 3 10:8 3 10:8 3 10:8 *fff fff pp* nat. e dolciss. *mp*

187

Vln I 3 10:8 nat. e dolciss. *p* 6 6

Vln II 10:8 3 nat. e dolciss. *p* 6 6 6

Vla nat. e dolciss. *p* 6 6 6 6

Vc. 6 6 6 6

poco rall. A tempo

$\text{♩} = \text{c.}50$

189

Vln I 6 7 *dim.* sul pont. *ppp*

Vln II 6 7 7 *dim.* sul pont. *ppp*

Vla 6 6 7 7 *dim.* sul pont. *ppp* *pp*

Vc. 6 7 7 (nat.) sul pont. 6 *poco dim.* *pp*

192

Vln I

Vln II

Vla

Vc.

195

Vln I

Vln II

Vla

Vc.

198

Vln I

Vln II

Vla

Vc.

musical score page 96, measures 192-201. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) in 2/2 time. The key signature has one sharp (F#).

Measures 192-194:

- Vln I: Rest.
- Vln II: Rest.
- Vla: 10:8 tremolo, then 6/8 notes.
- Vc.: 6/8 notes.

Measures 195-197:

- Vln I: *sul tasto* (ppp), then 6/8 notes, then *sul pont.*
- Vln II: Rest.
- Vla: 10:8 tremolo, then (sp) 6/8 notes, then *sul tasto* (ppp).
- Vc.: 6/8 notes, then IV, then *harm.* (pp).

Measures 198-201:

- Vln I: II, *harm.* (pp), then 8^{va}, then II, then *harm.* (pp).
- Vln II: Rest.
- Vla: *sul pont.* 5/8 notes, then II, then *harm.* (pp), then 8^{va}.
- Vc.: 3/8 notes, then 3/8 notes, then 3/8 notes, then 3/8 notes.

202

Vln I

Vln II

Vla

Vc.

pp

pp

pp

pp

viola solo

pizz. 5

206

Vln I

Vln II

Vla

Vc.

arco, sempre flautando
e molto espress.

8^{va}

3

3

5

6

Violin I (Vln I) and Violin II (Vln II) parts feature long glissando lines, with Vln I marked "(slower gliss.)" and Vln II marked "(slower gliss.)". The Viola (Vla) part includes a complex rhythmic pattern with a 10:8 ratio, a triplet, and a "poco cresc." marking. The Violoncello (Vc.) part includes a triplet and a glissando marked "(slower gliss.)". The score is in 3/8 time and includes dynamics such as *mp* and *poco cresc.*.

212

Vln I

Vln II

Vla

Vc.

timbral trills

pp leggiero e dolciss.

ppp

ppp

ppp leggiero e dolciss.

undulating tremolo

III (e^o) IV (e^o)

8^{va}

tr

3

(IV)

pizz.

pp

215

Vln I

Vln II

Vla

Vc.

timbral trills

ppp leggiero e dolciss.

pp

pp

undulating tremolo

II (e^o) I (e^o)

(sp)

pp leggiero e dolciss.

Tranquil & Very Colouristic

(e^o)

(II)

(IV)

(III) (IV)

pp

218

Vln I

Vln II

Vla

Vc.

(II) 8^{va} harm. 3

pizz.

gliss.

pp

3

226

Vln I

Vln II

Vla

Vc.

ppp

ppp

ppp

ppp

“*Ynys Afallon*”

i gôr SSAATTBB digyfeiliant

GEIRIAU: T. GWYNN JONES

CYFANSODDWR: GARETH OLUBUNMI HUGHES

Programme Note

Poems, novels and plays based on Celtic and Arthurian mythology have fascinated me for considerable time and much of my recent art music has been based on or inspired by their fables in one way or another.

Ynys Afallon (Isle of Avalon) is a mixed 8-voice choral work based on a selection from T. Gwynn Jones's poem *Ymadawiad Arthur (Arthur's Departure)*, which won the chair in the 1902 Welsh National Eisteddfod. The poem depicts the death of King Arthur in Welsh mythology – when Arthur departs to the Isle of Avalon where he dies.

The work is set to three well-known verses from the poem: the first verse is set to a slow, atmospheric and celestial harmonisation; the second verse is set polyphonically and gradually builds in intensity; the third verse is set to a broad, powerful and majestic climax and the work ends with a tranquil recapitulation of material from the first verse before fading away into nothingness.

Nodyn Rhaglen

Mae cerddi, nofelau a dramâu yn seiliedig ar fytholeg Geltaidd ag Arthuraidd wedi hudoli fi ers cryn amser ac mae llawer o fy ngherddoriaeth gelfydd ddiweddar wedi ei seilio arni neu ei ysbrydoli ganddi mewn rhyw ffordd neu'r llall.

Mae *Ynys Afallon* yn waith i gôr cymysg 8 llais yn seiliedig ar ddetholiad o'r gerdd *Ymadawiad Arthur* gan T. Gwynn Jones, a enillodd y gadair yn yr Eisteddfod Genedlaethol ym 1902. Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur ym mytholeg Gymraeg – lle mae Arthur yn ymadael i Ynys Afallon ac yn marw.

Mae'r gwaith wedi ei osod i dri phennill adnabyddus o'r gerdd: mae'r pennill cyntaf wedi ei osod i gydgordio araf, atmosfferig, nefol; mae'r ail bennill wedi ei osod yn bolyffonig ac yn adeiladu yn raddol mewn dwyster; mae'r trydydd pennill wedi ei osod i uchafbwynt eang, pwerus, mawreddog ac mae'r gwaith yn gorffen gydag ailddatganiad heddychlon o ddefnydd y pennill cyntaf cyn distawi a diflannu.

“Ynys Afallon”

i gôr SSAATTBB digyfeiliant

[Detholiad o'r gerdd “Ymadawiad Arthur” a enillodd y gadair yn Eisteddfod 1902]

[Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones

Cyfansoddwr: Gareth Olubunmi Hughes

“Draw dros y don mae bro dirion nad ery
Cwyn yn ei thir, ac yno ni thery
Na haint na henaint fyth mo'r rhai hynny
A ddêl i'w phur, rydd awel, a phery
Pob calon yn hon yn heini a llon,
Ynys Afallon ei hun sy felly.

“Yn y fro ddedwydd mae hen freuddwydion
A fu'n esmwytho ofn oesau meithion;
Byw yno byth mae pob hen obeithion,
Yno, mae cynnydd uchel amcanion;
Ni ddaw fyth i ddeifio hon golli ffydd,
Na thro cywilydd, na thorri calon.

“Yno, mae tân pob awen a gano,
Grym, hyder, awch pob gŵr a ymdrecho;
Ynni a ddwg i'r neb fynn ddiwygio,
Sylfaen yw byth i'r sawl fynn obeithio;
Ni heneiddiwn tra'n noddo—mae gwiw foes
Ag anadl einioes y genedl yno!”

[“Ynys Afallon ei hun sy felly.”]

“*Ynys Afallon*” (“*Isle of Avalon*”)

for SSAATTBB choir a cappella

[A translated selection from the poem “*Ymadawiad Arthur*” (“*Arthur’s Departure*”) which won the chair in the 1902 Welsh National Eisteddfod]
[The poem depicts the death of King Arthur in Celtic Mythology]

Original Welsh-Language Words: T. Gwynn Jones
English-Language Translation: Gareth Olubunmi Hughes
Composer: Gareth Olubunmi Hughes

“Over the wave lies a land, gracious, that
Laments not in its earth, where no one endures
Disease nor old-age, ever whilst present
And sweet its pure, free breeze, and
Every heart which is here stays healthy and bright,
Avalon itself emerges.

“In the blessed vale exist ancient dreams
That will soothe the fears of endless ages;
Kept alive the mythical longings,
There, ambitions are magnified;
Never damaged, never touched by faithlessness,
Nor shamefulness, nor heartlessness.

“There, burns fire for poetic spirits,
Force, power, passion to those who endeavour;
Energy brought to amend inhibitions,
Eternal foundations for lasting hopes;
Where ageing does not exist—one’s worthy peers
And lifelong breath of the nation is here!”

[“Avalon itself has faded.”]

Cyngor ar y Rhannau Lleisiol

Yn ogystal i'r geiriau o'r gerdd, ceir gofyn am y dair llafariad seinegol ganlynol yn y sgôr:

Sillaf Gymraeg	Enghraifft o air Cymraeg yn defnyddio'r sillaf	Sillaf Saesneg Gyfatebol	Enghraifft o air Saesneg yn defnyddio'r sillaf	Symbol Seinegol Rhyngwladol Cyfatebol
â	t <u>â</u> n	<i>ah</i>	<u>ar</u> m	ɑ
î	n <u>î</u>	<i>ee</i>	<u>see</u>	i
ŵ	g <u>ŵ</u> r	<i>oo</i>	<u>too</u>	u

Mae geiriau o'r gerdd wedi eu nodiadi yn blaen. Fodd bynnag, mae'r llafariaid seinegol uchod wedi eu nodiadi gyda llythrennau *italaidd*, fel y dangosir yn y llinell alto ganlynol o m. 21 yn y sgôr:

p e poco a poco cresc.

â î â ŵ â ŵ

Guidance on the Vocal Parts

In addition to the text from the poem, the following three phonetic vowel sounds are called for in the score:

Welsh-language syllable	Example of Welsh-language word using this syllable	Equivalent English-language syllable	Example of English-language word using this syllable	Equivalent International Phonetic Symbol
â	t <u>â</u> n	<i>ah</i>	<u>ar</u> m	ɑ
î	n <u>î</u>	<i>ee</i>	<u>see</u>	i
ŵ	g <u>ŵ</u> r	<i>oo</i>	<u>too</u>	u

Text from the poem is notated in plain text. However, the above phonetic vowel sounds are notated in *italics*, as illustrated in the following alto line from m. 21 in the score:

p e poco a poco cresc.

â î â ŵ â ŵ

“Ynys Afallon”

i gôr SSAATTBB digyfeiliant

[Detholiad o'r gerdd “Ymadawiad Arthur” a enillodd y gadair yn Eisteddfod 1902]
[Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur yn Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes


Slowly, Atmospheric, Celestial
♩ = c.60

SOPRANO

I

II

pp




ALTO

I

II

pp

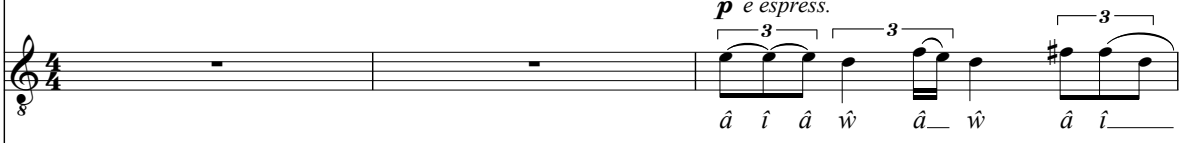


TENOR

I

II


p e espress.



BAS


I

II




Slowly, Atmospheric, Celestial
♩ = c.60

LLEIHAD
(i ymarfer
yn unig)



TEN.



← ♩ = ♩. →
(♩ = c.90)

9

S I
II yn - o ni ther - y Na haint na hen - aint fyth mo'r rhai hyn - ny

A I
II yn - o ni ther - y Na haint na hen - aint fyth hyn - ny

T I
II yn - o ni ther - y Na haint na hen - aint fyth hyn - ny

B I
II — ther - y haint na hen - aint fyth hyn - ny

← ♩ = ♩. →
(♩ = c.90)

8



13

mp e dolciss.

S I
II — A ddêl i'w phur, rydd aw - el a phe - ry Pob cal - on yn

mp e dolciss.

A I
II — A ddêl i'w phur, rydd aw - el a phe - ry Pob cal - on yn

mp e dolciss.

T I
II A ddêl phur, rydd aw - el a phe - ry Pob cal - on yn

mp e dolciss.

B I
II A ddêl phur, rydd aw - el a phe - ry Pob cal - on yn

mp e dolciss.

8

17

S I II

hon yn hei - ni a llon,

A I II

hon yn hei - ni a llon,

T I II

hon yn hei - ni a llon,

B I II

hon yn hei - ni a llon,

(♩ = ♩)

20

A I II

pp e poco a poco cresc.

p e poco a poco cresc.

â î â w â w

T I II

pp e poco a poco cresc.

â

B I II

pp e poco a poco cresc.

â

(♩ = ♩)

ALTO

pp e poco a poco cresc.

112

mf e poco cresc.

S
I
II

23

Draw dros y don mae bro

A
I
II

f

Yn - ys A - fa - llon ei hun sy fe - lly.

T
I
II

f

Yn - ys A - fa - llon ei hun sy fe - lly.

B
I
II

f

Yn - ys A - fa - llon ei hun sy fe - lly.



Warm, Expressive ♩ = c.60

I *mf in the foreground* - - - - -

S
I
II

26

Yn y fro dded - wydd mae hen freudd - wyd - ion

A
I
II

pppp

Yn y

T
I
II

pppp

p

â

B
I
II

pppp

p

â

Warm, Expressive ♩ = c.60

SOP. I

mf

SOP. II

p

28 *p*

I *dded - wydd mae hen freudd - wyd - ion dded - wydd mae hen*

II *fro dded - wydd mae hen freudd - wyd - ion dded - wydd mae hen*

I *mf in the foreground* *Yn y fro dded - wydd mae hen freudd - wyd - ion*

II *mf in the foreground* *Yn y*

I *â*

II *â*

I *â*

II *â*

I *â*

II *â*

ALTO I

ALTO II

The musical score is for a vocal and piano ensemble. It begins with a piano introduction (measures 28-31) featuring triplets and a piano dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) enter with lyrics in Welsh. The piano part includes two alto lines and a grand staff. The Alto I line has a mezzo-forte (mf) dynamic and is marked 'mf in the foreground'. The Alto II line also has a mezzo-forte (mf) dynamic and is marked 'mf in the foreground'. The piano part includes various musical notations such as triplets, slurs, and rests.

B

B

[illegible]

38 *p* *p*

I *á* Byw_____

S

II *mf* 3 Byw yn - o byth mae pob hen ob - eith - ion,

I 3 Byw yn - o byth mae pob hen Byw yn - o byth mae pob hen ob - eith - ion,

A

II 3 eith - ion Byw yn - o byth mae pob hen Byw yn - o byth mae pob hen ob -

mf in the foreground ----- *mp*

I 3 Byw yn - o byth mae pob hen ob - eith - ion, Byw yn - o byth mae pob hen ob -

T

II *mp* 3 Byw yn - o byth mae pob hen ob - eith - ion, Byw yn - o byth mae pob hen ob -

I Hen o - - - beith - ion, hen ob -

B

II Hen o - - - beith - ion, hen ob -

mf 3 3 3 3 3

40 *mf* *p*

I
S
II

yn - o byth mae pob hen ob - eith - ion, _____

Byw yn - o byth mae pob hen ob - eith - ion, _____

I
A
II

Byw yn - o byth mae pob hen ob - eith - ion, _____

- eith - ion, Byw yn - o pob hen ob - eith - ion, _____

I
T
II

mf *pp*

eith - ion, Byw yn - o byth mae pob hen ob - eith-ion,

eith - ion, Byw yn - o byth mae pob hen ob - eith-ion, Yn - o, mae

I
B
II

mf *pp* *mf*

eith - ion, Byw yn - o byth mae pob hen ob - eith-ion, Yn - o, mae cyn-nydd

eith - ion, Byw yn - o byth mae pob hen _____ Yn-o, mae cyn-nydd uch-el am-

mf *p*

mf *p*

120

poco a poco allargando.

44

I
S
Yn - o, mae cyn-nydd uch - el am - can - ion;

II
S
Yn - o, mae cyn-nydd uch - el am - can - ion;

I
A
Yn - o, mae cyn-nydd uch - el am - can - ion;

II
A
Yn - o, mae cyn-nydd uch - el am - can - ion; *â*

I
T
Yn - o, mae cyn-nydd uch - el am - can - ion; *â*

II
T
Yn - o, mae cyn-nydd uch - el am - can - ion; *â*

I
B
Yn - o, mae cyn-nydd uch - el am - can - ion; *â*

II
B
Yn - o, mae cyn-nydd uch - el am - can - ion;

poco a poco allargando.

122

49

S I II *mf*
â Na thro cyw - il - ydd, —

A I II *mp* *mf*
â Na thro cyw - il - ydd, —

T I II *mp* *mf*
â Na thro cyw - il - ydd, —

B I II *mp* *mf*
â Na thro cyw - il - ydd, —

mp *mf*

51

S I II *5* *5* *6*
â na thor - ri ca - - lon. —

A I II *5* *5* *6*
â na thor - ri ca - - lon. —

T I II
â na thor - ri ca - - lon. —

B I II
â na thor - ri ca - - lon. —

5 *5* *6*

Broad, Powerful, Majestic ♩ = c.84

S I II *ff* 53 *f* 3 3 3 3
Yn - o___ mae___ tân pob a - wen a gan - o,___

A I II *ff* *f* 3 3 3 3
Yn - o mae tân pob a - wen a gan - o,___

T I II *ff* *f* 3 3 3 3
Yn - o mae tân pob a - wen a gan - o,___

B I II *ff* *f* 3 3 3 3
Yn - o___ mae___ tân pob a - wen a gan - o,___

Broad, Powerful, Majestic ♩ = c.84

ff *f* 3 3 3 3



S I II 55
Grym, hy - der, awch pob gŵr___ a ym - drech - o;___

A I II
Grym, hy - der, awch pob gŵr___ a ym - drech - o;___

T I II
Grym, hy - der, awch___ pob gŵr___ a ym - drech - o;___

B I II
Grym, hy - der, awch pob___ gŵr___ a ym - drech - o;___

ff

56

mf

S I II Yn - ni a ddwg i'r neb fynn ddi - wy - gio,

A I II Yn - ni a ddwg i'r neb fynn ddi - wy - gio,

T I II Yn - ni a ddwg i'r neb fynn ddi - wy - gio,

B I II Yn - ni a ddwg i'r neb fynn ddi - wy - gio,

mf

57

ff

S I II Syl - faen yw byth i'r sawl fynn o - beith - io;

A I II Syl - faen yw byth i'r sawl fynn o - beith - io;

T I II Syl - faen yw byth i'r sawl fynn o - beith - io;

B I II Syl - faen yw byth i'r sawl fynn o - beith - io;

ff

126 $\text{♩} = \text{c.72}$

58 mp e cresc. $\text{← } \text{♩} = \text{♩} \text{ → } (\text{♩} = \text{c.108})$

I $\text{â } \hat{\text{i}} \text{ â } \hat{\text{w}} \text{ â } \hat{\text{w}}$ Ni hen-eidd-iwn tra'n

S mp e cresc. $\text{â } \hat{\text{i}} \text{ â } \hat{\text{w}} \text{ â } \hat{\text{w}}$ Ni hen-eidd-iwn tra'n

II $\text{â } \hat{\text{i}} \text{ â } \hat{\text{w}} \text{ â } \hat{\text{w}}$ Ni hen-eidd-iwn tra'n

A I p e cresc. â â Ni hen-eidd-iwn tra'n

II p e cresc. â â Ni hen-eidd-iwn tra'n

T I p e cresc. â â Ni hen-eidd-iwn tra'n

II p e cresc. â â Ni hen-eidd-iwn tra'n

B I p e cresc. â â Ni hen-eidd-iwn tra'n

II p e cresc. â â Ni hen-eidd-iwn tra'n

$\text{♩} = \text{c.72}$ $\text{← } \text{♩} = \text{♩} \text{ → } (\text{♩} = \text{c.108})$

p e cresc.

61 f ff

S I no-ddo mae gwiw foes Ag an-a-dl ein-ioes y

II f ff

A I no-ddo mae gwiw foes Ag an-a-dl ein-ioes y

II f ff

T I no-ddo mae gwiw foes Ag an-a-dl ein-ioes y

II f ff

B I no-ddo mae gwiw foes Ag an-a-dl ein-ioes y

II f ff

f ff

65

S I II *fff* *pppp*
gen - e - dl yn - o!

A I II *fff* *pppp*
gen - e - dl yn - o!

T I II *fff* *pppp*
gen - e - dl yn - o!

B I II *fff* *pppp*
gen - e - dl yn - o!

fff *pppp*

Steady, Atmospheric, Tranquil

$\text{♩} = c.72$

69

S I II *pp e espress.* *ppp*
â î â w â w â

A I II *ppp*
â

T I II *ppp*
â

Steady, Atmospheric, Tranquil

$\text{♩} = c.72$

SOP. *pp* *ppp*

ALTO *ppp*

TEN. *ppp*

[illegible]

78

S I II
Yn - ys A - fa - llon ei hun_____ sy

A I II
Yn - ys A - fa - llon ei hun_____ sy

T I II
Yn - ys A - fa - llon ei hun_____ sy

B I II
Yn - ys A - fa - llon ei hun_____ sy



81

S I II
fe - lly._____ *pp* _____ *pppp*
w_____

A I II
fe - lly._____ *pp* _____ *pppp*
w_____

T I II
fe - lly._____ *pp* _____ *pppp*
w_____

B I II
fe - lly._____ *pp* _____ *pppp*
w_____

GARETH OLUBUNMI HUGHES & T. GWYNN JONES

“Ynys Afallon” (“Isle of Avalon”)

for SATB singers & pianoforte

Programme Note

Poems, novels and plays based on Celtic and Arthurian mythology have fascinated me for considerable time and much of my recent art music has been based on or inspired by their fables in one way or another.

Ynys Afallon (Isle of Avalon) is a work for mixed 4-voice choir with pianoforte accompaniment and is based on a selection from T. Gwynn Jones's poem *Ymadawiad Arthur (Arthur's Departure)*, which won the chair in the 1902 Welsh National Eisteddfod. The poem depicts the death of King Arthur in Welsh mythology – when Arthur departs to the Isle of Avalon where he dies.

The work is set to four well-known verses from the poem: the first verse is set to a slow, atmospheric and celestial harmonisation; the second verse starts polyphonically and gradually builds in intensity; the third verse is set to a broad, powerful and majestic climax; the fourth verse is set to a mysterious, dreamlike ambience and the work ends with a tranquil recapitulation of material from the first verse before fading away into nothingness.

“*Ynys Afallon*” (“*Isle of Avalon*”)

[A translated selection from the poem “*Ymadawiad Arthur*” (“*Arthur’s Departure*”) which won the chair in the 1902 Welsh National Eisteddfod]
[The poem depicts the death of King Arthur in Celtic Mythology]

Original Welsh-Language Words: T. Gwynn Jones
English-Language Translation: Gareth Olubunmi Hughes
Composer: Gareth Olubunmi Hughes

“Over the wave lies a land, gracious, that
Laments not in its earth, where no one endures
Disease nor old-age, ever whilst present
And sweet its pure, free breeze, and
Every heart which is here stays healthy and bright,
Avalon itself emerges.

“In the blessed vale exist ancient dreams
That will soothe the fears of endless ages;
Kept alive the mythical longings,
There, ambitions are magnified;
Never damaged, never touched by faithlessness,
Nor shameful, nor heartless.

“There, burns fire for poetic spirits,
Force, power, passion to those who endeavour;
Energy brought to amend inhibitions,
Eternal foundations for lasting hopes;
Where ageing does not exist—one’s worthy peers
And lifelong breath of the nation is here!”

In the distance, a mirage
Inhalation, whispered somewhat,
Scattered voice; from the winding lake
Desert, spread a grey-white fog;
Slowly withdrawing,
And there the ship melts underneath,
Withheld; like an image,
In the fog it disappears.

[“Avalon itself has faded.”]

“Ynys Afallon” (“Isle of Avalon”)

[A translated selection from the poem “Ymadawiad Arthur” (“Arthur’s Departure”) which won the chair in the 1902 Welsh National Eisteddfod]
[The poem depicts the death of King Arthur in Celtic Mythology]

Original Welsh-Language Words: T. Gwynn Jones
English-Language Translation: Gareth Olubunmi Hughes
Composer: Gareth Olubunmi Hughes

Atmospheric, Celestial
♩ = c.100

Soprano

Alto

Tenor

Bas

Pianoforte

The piano introduction is in 12/8 time, marked 'Atmospheric, Celestial' with a tempo of approximately 100 beats per minute. It features a delicate, ethereal melody in the right hand, often using triplets and grace notes, and a more active, arpeggiated accompaniment in the left hand. The key signature has one sharp (F#), and the piece concludes with a final chord and a 'Ped.' (pedal) marking.

3

S. *p* O - ver the wave lies a land, grac - ious, that La - ments not in its earth, *mp* where

A. *p* O - ver the wave lies a land, grac - ious, that La - ments not in its earth, *mp* where

T. *p* O - ver the wave lies a land, grac - ious, that La - ments not in its earth, *mp* where

B. *p* O - ver the wave lies a land, grac - ious, that La - ments not in its earth, *mp* where

Pfte.

The vocal section features four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in English, a translation of the original Welsh. The vocal lines are written in 12/8 time, with the Soprano and Alto parts often using triplets. The piano accompaniment (Pfte.) continues the ethereal texture from the introduction, with arpeggiated figures in the left hand and sustained chords in the right hand. The piece ends with a final chord and a 'Ped.' marking.

5

S. no one en - dures Dis - ease nor old age, e - ver whilst pre - sent

A. no one en - dures Dis - ease nor old age, e - ver whilst pre - sent

T. no one en - dures Dis - ease nor old age, e - ver whilst pre - sent

B. no one en - dures Dis - ease nor old age, e - ver whilst pre - sent

Pfte. *mp* *dolciss.*

Ped. *LH*

7

S. *dolciss.* And sweet its pure, free breeze, and

A. *dolciss.* And sweet its pure, free breeze, and

T. *dolciss.* And sweet its pure, free breeze, and

B. *dolciss.* And sweet its pure, free breeze, and

Pfte. *dolciss.*

9

S. Ev - e - ry heart which is here stays heal - thy and bright,

A. Ev - e - ry heart which is here stays heal - thy and bright,

T. Ev - e - ry heart which is here stays heal - thy and bright,

B. Ev - e - ry heart which is here stays heal - thy and bright,

Pfte.

$\text{♩} = \text{c. } 120$

Ped.

12

S. *f* A - - - va - lon it - self e - mer - ges.

A. *f* A - - - va - lon it - self e - mer - ges.

T. *f* A - - - va - lon it - self e - mer - ges.

B. *f* A - - - va - lon it - self e - mer - ges.

Pfte.

Ped.

16 **Bright**

S. *mf* In the blessed vale ex-ist an - cient dreams_

A.

T. *mf* That_ will

B.

Pfte. *mp*

19 *p*

S. soothe the fears of end - less a - ges; a - live the myth - i - cal long - ings,

A. *mf* Kept_ a - live the myth - i - cal long - ings,

T. *p* soothe the fears_ of end - less a - ges; a - live the myth - i - cal long - ings,

B.

Pfte.

21

S. *p* There, am - bi - tions are mag ³ - ni - fied; _____

A. *p* There, am - bi - tions are mag - ni - fied; _____

T. *p* There, am - bi - tions are mag ³ - ni - fied; _____

B. *H mf* There, am - bi - tions are mag - ni - fied; _____

Pfte. (8) *mp*

23

S. *mp* Ne - ver da - maged, ne - ver touched by faith - less - ness, _____

A. *mp* Ne - ver da - maged, ne - ver touched by faith - less - ness, _____

T. *mp* Ne - ver da - maged, ne - ver touched by faith - less - ness, _____

B. *mp* Ne - ver da - maged, ne - ver touched by faith - less - ness, _____

Pfte. *mp*

25

S. Nor shame - - ful - - ness, _____

A. Nor shame - - ful - - ness, _____

T. Nor shame - - ful - - ness, _____

B. Nor shame - - ful - - ness, _____

Pfte. *mp*

27

S. (short piano cadenza)
nor heart - less - ness.

A. (short piano cadenza)
nor heart - less - ness.

T. (short piano cadenza)
nor heart - less - ness.

B. (short piano cadenza)
nor heart - less - ness.

Pfte. *cresc.* *poco accel.* *8^{va}* *sfz*

Red.

Broad, Majestic
♩ = c.100

S. *ff*
There, burns fire for po-et-ic spi-rits, Force, pow er, pas-sion to those_who en-dea-vour;

A. *ff*
There, burns fire for po-et-ic spi-rits, Force, pow er, pas-sion to those_who en-dea-vour;

T. *ff*
There, burns fire for po-et-ic spi-rits, Force, pow er, pas-sion to those_who en-dea-vour;

B. *ff*
There, burns fire for po-et-ic spi-rits, Force, pow er, pas-sion to those_who en-dea-vour;

Broad, Majestic
♩ = c.100

Pfte. *ff* *8^{va}*

Red.

36 ***ff***

S. wor - thy peers And life - long breath of the

A. wor - thy peers And life - long breath of the

T. wor - thy peers And life - long breath of the

B. wor - thy peers And life - long breath of the

Pfte. ***ff***

8va L.H. R.H.

Ped.

38 ***fff***

S. na - tion is here!

A. na - tion is here!

T. na - tion is here!

B. na - tion is here!

Pfte. ***fff***

15ma 8va

Mysterious, Dreamlike
♩ = c.80

p

Ped.

142

41

S. *p* *sprechgesang*
a mir - age _____
whis - pered some - what, _____

A. *p* *sprechgesang*
a mir - age _____
whis - pered some - what, _____

T. *p* *sprechgesang*
In the dis - tance, _____
In - ha 5 - la - tion, _____

B. *p*
tion, _____

Pfte. (8) 8^{va} 9:8

44

S. *mf* *nat.* 5
Scat - tered voice; _____
voice; _____

A. *mp* 3
De - sert, spread _____

T. *mp* 3
De - sert, spread _____

B. *mf* 3 *mp*
from the wind - ing lake _____

Pfte. *mf* 9:8

47

S. *sprechg.*
fog a grey _____
fog; with - -

A. _____
white fog; with - -

T. _____
white fog; _____

B. *sprechgesang*
fog a grey _____
Slow - ly _____

Pfte. 10:8 15^{ma} *p* 8^{va} 8th

50

S. *nat.*
p draw - ing, ship melts With - held;

A. *nat.*
p draw - ing, ship melts With - held;

T. *mf* *nat.* 3 And there the ship *sprechg.* 3 *mp* like an

B. *mf* *nat.* 3 melts un - der - neath, *sprechg.* 3 *mp* like an

Pfte. *mf* 6 *mp* R.H. L.H.

8^{va} 15^{ma}

8 7 Ped.

54

S. *perdendo* 3 an im - age, In the fog it dis - - ap - pears.

A. *perdendo* 3 an im - age, In the fog it dis - - ap - pears.

T. *perdendo* 3 im - age, an im - age, In the fog

B. *perdendo* 3 im - age, an im - age, In the fog

Pfte. *perdendo* 6 6 6 6 8^{va} 6 6 6 6 Ped.

[illegible]

The image displays a musical score for the 'Ave Maria' by Franz Schubert, arranged for voice and piano. The score is presented in a multi-staff format, including vocal parts and a detailed piano accompaniment.

Vocal Parts:

- Soprano (S.):** The vocal line begins with a half note 'A' followed by a whole note 'va' and a half note 'lon'. The lyrics are 'A - - - - - va - - - lon it - - -'.
- Alto (A.):** The vocal line begins with a half note 'A' followed by a whole note 'va' and a half note 'lon'. The lyrics are 'A - - - - - va - - - lon it - - -'.
- Tenor (T.):** The vocal line begins with a half note 'A' followed by a whole note 'va' and a half note 'lon'. The lyrics are 'A - - - - - va - - - lon it - - -'.
- Bass (B.):** The vocal line begins with a half note 'A' followed by a whole note 'va' and a half note 'lon'. The lyrics are 'A - - - - - va - - - lon it - - -'.

Piano Accompaniment (Pfte.):

- The piano part is written for the right and left hands. It features a series of chords and melodic lines, including a prominent 7:4 and 9:8 interval.
- The piano part includes a section marked '8^{va}' (octave) and a section marked '9:8' (interval).
- The piano part is written in a key signature of one flat (B-flat) and a 4/4 time signature.

Lyrics:

The lyrics are in Italian and English, with the Italian text in parentheses. The lyrics are: 'A - - - - - va - - - lon it - - -'.

61

S. self has fa - - - ded.

A. self has fa - - - ded.

T. self has fa - 3 - - ded.

B. self has fa - - - ded.

Pfte.

Ped.

Ped.

ppp

Nodyn Rhaglen

Mae cerddi, nofelau a dramâu yn seiliedig ar fytholeg Geltaidd ag Arthuraidd wedi fy hudoli ers cryn amser ac mae llawer o fy ngherddoriaeth gelfydd ddiweddar wedi ei seilio arni neu ei ysbrydoli ganddi mewn rhyw ffordd neu'r llall.

Mae *Ynys Afallon* yn waith i gôr cymysg 4 llais gyda chyfeiliant piano yn seiliedig ar ddetholiad o'r gerdd *Ymadawiad Arthur* gan T. Gwynn Jones, a enillodd y gadair yn yr Eisteddfod Genedlaethol ym 1902. Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur ym mytholeg Gymraeg – lle mae Arthur yn ymadael i Ynys Afallon ac yn marw.

Mae'r gwaith wedi ei osod i dri phennill adnabyddus o'r gerdd: mae'r pennill cyntaf wedi ei osod i gydgordio araf, atmosfferig, nefol; mae'r ail bennill yn dechrau yn bolyffonig ac yn adeiladu yn raddol mewn dwyster; mae'r trydydd pennill wedi ei osod i uchafbwynt eang, pwerus, mawreddog; mae'r pedwerydd pennill wedi ei osod i awyrgylch dirgel breuddwydiol ac mae'r gwaith yn gorffen gydag ailddatganiad heddychlun o ddefnydd y pennill cyntaf cyn distawi a diflannu.

“Ynys Afallon”

[Detholiad o'r gerdd “Ymadawiad Arthur” a enillodd y gadair yn Eisteddfod 1902]
[Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes

“Draw dros y don mae bro dirion nad ery
Cwyn yn ei thir, ac yno ni thery
Na haint na henaint fyth mo'r rhai hynny
A ddêl i'w phur, rydd awel, a phery
Pob calon yn hon yn heini a llon,
Ynys Afallon ei hun sy felly.

“Yn y fro ddedwydd mae hen freuddwydion
A fu'n esmwytho ofn oesau meithion;
Byw yno byth mae pob hen obeithion,
Yno, mae cynnydd uchel amcanion;
Ni ddaw fyth i ddeifio hon golli ffydd,
Na thro cywilydd, na thorri calon.

“Yno, mae tân pob awen a gano,
Grym, hyder, awch pob gŵr a ymdrecho;
Ynni a ddwg i'r neb fynn ddiwygio,
Sylfaen yw byth i'r sawl fynn obeithio;
Ni heneiddiwn tra'n noddo—mae gwiw foes
Ag anadl einioes y genedl yno!”

Yn y pellter, fel peraid
Anadliad, sibrydiad braidd,
Darfu'r llais; o drofâu'r llyn
Anial, lledodd niwl llwydwyn;
Yn araf cyniweiriodd,
Ac yno'r llong dano a dodd,
A'i chelu; fel drychiolaeth,
Yn y niwl diflannu a wnaeth.

[“Ynys Afallon ei hun sy felly.”]

“Ynys Afallon”

[Detholiad o'r gerdd "*Ymadawiad Arthur*" a enillodd y gadair yn Eisteddfod 1902]
[Mae'r gerdd yn portreadu marwolaeth y Brenin Arthur ym Mytholeg Geltaidd]

Geiriau: T. Gwynn Jones
Cyfansoddwr: Gareth Olubunmi Hughes

[illegible]

5

S. yn - o ni ther - y Na haint na hen - aint fyth mo'r rhai hyn - ny

A. yn - o ni ther - y Na haint na hen - aint fyth mo'r rhai hyn - ny

T. yn - o ni ther - y Na haint na hen - aint fyth mo'r rhai hyn - ny

B. yn - o ni ther - y Na haint na hen - aint fyth mo'r rhai hyn - ny

Pfte. *mp* *dolciss.*

8va *8va* *LH*

7

S. *dolciss.* A ddêl i'w phur, rydd aw - el, a

A. *dolciss.* A ddêl i'w phur, rydd aw - el, a

T. *dolciss.* A ddêl i'w phur, rydd aw - el, a

B. *dolciss.* A ddêl i'w phur, rydd aw - el, a

Pfte. *8va*

9 ♩ = c.120

S. phe - ry Pob cal - on yn hon yn hei - ni a llon,

A. phe - ry Pob cal - on yn hon yn hei - ni a llon,

T. phe - ry Pob cal - on yn hon yn hei - ni a llon,

B. phe - ry Pob cal - on yn hon yn hei - ni a llon,

Pfte. ♩ = c.120

12 *f*

S. Yn - ys A - fa - llon ei hun sy fe - lly.

A. *f* Yn - ys A - fa - llon ei hun sy fe - lly.

T. *f* Yn - ys A - fa - llon ei hun sy fe - lly.

B. *f* Yn - ys A - fa - llon ei hun sy fe - lly.

Pfte.

16

Bright

H *mf*

p

S. Yn y fro dded - wydd mae hen freudd - wyd - ion es -

A.

T. **H** *mf* A fu'n es -

B.

Pfte. *mp* *8va* *mp*

19

p

S. mw y - tho ofn oes - au mei - thion; byth mae pob hen ob - eith - ion,

H *mf*

A. Byw yn - o byth mae pob hen ob - eith - ion,

p

T. mw y - tho ofn oes - au mei - thion; byth mae pob hen ob - eith - ion,

B.

Pfte. *8va*

152 21

S. *p*
Yn - o, mae cyn-nydd uch - el am-can - ion;

A. *p*
Yn - o, mae cyn-nydd uch - el am-can - ion;

T. *p*
Yn - o, mae cyn-nydd uch - el am-can - ion;

B. *H mf*
Yn - o, mae cyn-nydd uch - el am-can - ion;

Pfte. (8)
mp

23

S. *mp*
Ni ddaw fyth i ddei - fio hon goll - i ffydd,

A. *mp*
Ni ddaw fyth i ddei - fio hon goll - i ffydd,

T. *mp*
Ni ddaw fyth i ddei - fio hon goll - i ffydd,

B. *mp*
Ni ddaw fyth i ddei - fio hon goll - i ffydd,

Pfte.

25

S. Na thro cyw - il - ydd,

A. Na thro cyw - il - ydd,

T. Na thro cyw - il - ydd,

B. Na thro cyw - il - ydd,

Pfte.

27

S. na thor - ri ca - - lon. (short piano cadenza)

A. na thor - ri ca - - lon. (short piano cadenza)

T. na thor - ri ca - - lon. (short piano cadenza)

B. na thor - ri ca - - lon. (short piano cadenza)

Pfte. *cresc.* *poco accel.* *ffz*

Ped.

Broad, Majestic
♩ = c.100

30

S. *ff* Yn - o, mae tân pob a - wen a gan - o, Grym, hy-der, awch pob gŵr a ym - drech - o;

A. *ff* Yn - o, mae tân pob a - wen a gan - o, Grym, hy-der, awch pob gŵr a ym - drech - o;

T. *ff* Yn - o, mae tân pob a - wen a gan - o, Grym, hy-der, awch pob gŵr a ym - drech - o;

B. *ff* Yn - o, mae tân pob a - wen a gan - o, Grym, hy-der, awch pob gŵr a ym - drech - o;

Broad, Majestic
♩ = c.100

Pfte. *ff* *8va*

Ped.

154 32

S. Yn - ni a ddwg i'r neb fyinn ddi - wy - gio, _____

A. Yn - ni a ddwg i'r neb fyinn ddi - wy - gio, _____

T. Yn - ni a ddwg i'r neb fyinn ddi - wy - gio, _____

B. Yn - ni a ddwg i'r neb fyinn ddi - wy - gio, _____

Pfte. *ff*

Ped.

33

S. *fff* Syl - faen yw byth i'r sawl fyinn ob - eith - io;

A. *fff* Syl - faen yw byth i'r sawl fyinn ob - eith - io;

T. *fff* Syl - faen yw byth i'r sawl fyinn ob - eith - io;

B. *fff* Syl - faen yw byth i'r sawl fyinn ob - eith - io;

Pfte. *ff*

8va

3

34 ♩ = c.120

S. *mf* Ni hen - eidd - iwn tra'n no - ddo mae

A. *mf* Ni hen - eidd - iwn tra'n no - ddo mae

T. *mf* Ni hen - eidd - iwn tra'n no - ddo mae

B. *mf* Ni hen - eidd - iwn tra'n no - ddo mae

Pfte. *mf* *15va*

8va

Ped.

Pfte.

156

41

S. *p* *sprechgesang*
fel per - aidd _____ sib - ryd - i - ad braidd, _____

A. *p* *sprechgesang*
fel per - aidd _____ sib - ryd - i - ad braidd, _____

T. *p* *sprechgesang*
Yn y pell - ter, _____ An - ad ⁵ - li - ad, _____

B. *p*
ad, _____

Pfte. (8) *8^{va}* *9:8*

join with thumb

Red.

44

S. *mf* *nat.* ⁵
Dar - fu'r llais; _____ llais; _____

A. *mp* ³
An - ial, lled - odd _____

T. *mp* ³
An - ial, lled - odd _____

B. *mf* ³ *mp*
o dro - fâu'r llyn _____

Pfte. *mf* *9:8*

Red.

47

S. *sprechg.*
niwl llwyd _____ cyn - i - _____

A. _____ wyn; _____ cyn - i - _____

T. _____ wyn; _____

B. *sprechgesang*
niwl llwyd _____ Yn ar - af _____

Pfte. *10:8* *15^{mo}* *p* *8^{va}* *7* *8^{2a}*

Red.

50

S. *nat. p* weir - iodd, llong dodd, *sprechg. mp* A'i chel - u;

A. *nat. p* weir - iodd, llong dodd, *sprechg. mp* A'i chel - u;

T. *mf nat. 3* ac yn - o'r llong *sprechg. mp 3* fel drych -

B. *mf nat. 3* dan - o a dodd, *sprechg. mp 3* fel drych -

Pfte. *mf* *mp* *8va* *15va* *Ped.*

54

S. *perdendo 3* drych - io - laeth, Yn y niwl di - flan - nu a wnaeth.

A. *perdendo 3* drych - io - laeth, Yn y niwl di - flan - nu a wnaeth.

T. *perdendo 3* io - laeth, drych - io - laeth, Yn y niwl

B. *perdendo 3* io - laeth, drych - io - laeth, Yn y niwl

Pfte. *perdendo 6 8va 6 6 6 6 6 6* *Ped.*

158

57

Atmospheric, Tranquil

$\text{♩} = \text{c.}120$

S.

pp

A.

pp

T.

pp

B.

pp

Pfte.

ppp

Atmospheric, Tranquil

$\text{♩} = \text{c.}120$

pp

Ped.

59

nat. pp

Yn - - ys A - - fa - - llon ei

nat. pp

Yn - - ys A - - fa - - llon ei

nat. pp

Yn - - ys A - - fa - - llon ei

nat. pp

Yn - - ys A - - fa - - llon ei

Pfte.

8^{va}

7:4

7:4

9:8

9:8

Ped.

61

rall.

hun sy fe - - lly.

hun sy fe - - lly.

hun sy fe - - lly.

hun sy fe - - lly.

Pfte.

8^{va}

9:8

9:8

ppp

8^{va}

GARETH OLUBUNMI HUGHES

“Cwyn y Gwynt” (“The Wind’s Lament”)

for Flute & Harp

inspired by Sir John Morris-Jones’s lyrical Welsh-language poem

in three short movements...

1. Llwydnos Gwynfannus (Restless Twilight)

2. Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”)

3. Breuddwyd (Dream)

Winner of the Composer’s Medal (“Tlws y Cerddor”) at the
2012 Welsh National Eisteddfod in the Vale of Glamorgan

August 2015 Revision

Full Score

Programme Note

Cwyn y Gwynt (The Wind's Lament) is Hughes's sonata for flute and harp which won the prestigious composer's medal ("Tlws y Cerddor") at the 2012 Welsh National Eisteddfod in the Vale of Glamorgan. The work is based, from a subjective perspective, on Sir John Morris-Jones's well-known poem, which portrays the restless sound of wind outside of a window. The poem uses symbolism to represent tears, sadness and eventually loss and the death of a loved one.

The work is divided into the three following short movements:

1. *Llwydnos Gwynfannus (Restless Twilight)*
2. *Galargan: "Dagrau ddaw..." (Elegy: "Tears Come...")*
3. *Breuddwyd (Dream)*

The first movement imagines the scene of a 'twilight' (which occurs prior to the night scene which is present in the poem). This is a sonic representation of the wind's restless gust through agitated instrumental writing (comprising of tremolos and glissandi in the harp and flutter-tongues in the flute).

The second movement stands as a slow expressive nucleus to the work. This is an elegy which represents the grief and lamenting of the person described in the poem. A melody (almost like some sort of folk song) exists in the flute line.

The third movement imagines the scene of a 'dream'. Again, this is an idea which deviates from the night scene which is present in the poem (where grief and despair prevents the person in the poem from sleeping). Here we have a representation of subconscious emotions through several chromatic arpeggios repeating in the harp and a chromatic melody in the flute.

Nodyn Rhaglen

Mae *Cwyn y Gwynt* yn gyfansoddiad sydd wedi'i seilio, o raddfa destunol, ar gerdd adnabyddus Syr John Morris-Jones, sydd yn portreadu sŵn aflonydd gwynt tu allan i ffenestr. Mae'r gerdd yn defnyddio symbolaeth y gwynt i gynrychioli dagrau, tristwch ac yn y pen draw colled a marwolaeth.

I efelychu hyn mae'r gwaith wedi rhannu mewn i dri symudiad:

1. *Llwydnos Gwynfannus*

2. *Galargan*: “*Dagrau ddaw...*”

3. *Breuddwyd*

Mae'r symudiad gyntaf yn dychmygu golygfa o 'lwydnos' (sydd yn dod cyn yr olygfa o'r nos sydd yn bresennol yn y gerdd). Yma ceir cynrychiolaeth mewn sain o'r gwynt aflonydd trwy ysgrifennu cynhyrfus (lle y gwelir sawl tremolo a glissando yn y delyn a sawl tafod fflwter yn y ffliwt).

Mae'r ail symudiad yn sefyll fel niwclews araf, teimladwy i'r gwaith. Mae hwn yn alargan sy'n cynrychioli tristwch a hiraeth y person yn y gerdd. Alaw (bron fel rhiw fath o gân werin) sydd yn bodoli yn rhan y ffliwt.

Mae'r trydydd symudiad yn dychmygu golygfa o 'freuddwyd'. Eto, mae hwn yn rhywbeth sydd tu hwnt i'r olygfa sydd yn bresennol yn y gerdd (lle mae tristwch a gofid y person yn y gerdd yn ei atal rhag cysgu). Yma ceir cynrychiolaeth o emosiynau isymwybodol trwy sawl arpeggio cromatig yn ailadrodd yn y delyn ac alaw gromatig yn y ffliwt.

Cwyn y Gwynt

Cwsg ni ddaw i'm hamrant heno,
 Dagrau ddaw ynghynt.
 Wrth fy ffenestr yn gwynfannus
 Yr ochneidia'r gwynt.

Codi'i lais yn awr ac wylo,
 Beichio wylo mae ;
 Ar y gwydr yr hyrddia'i ddagrau
 Yn ei wylltaf wae.

Pam y deui, wynt, i wylo
 At fy ffenestr i ?
 Dywed im, a gollaist tithau
 Un a'th garai di ?

The Wind's Lament

My eyelids bring no sleep tonight,
 Teardrops come instead.
 A restless gust at my window pane
 Sighs and rears its head.

Raising its voice now and weeping,
 It is sobbing so ;
 On the glass pane it hurls its teardrops
 In its wildest woe.

Why do you come, oh weeping wind
 To curse my window pane ?
 Tell me, have you ever felt
 A loss with so much pain ?

1. Llwydnos Gwynfannus (Restless Twilight)

165

Mysterious, Agitated

♩ = c.72

Flute

Harp

ppp *cresc.*

l.v.

5

gliss.

Fl.

mp *mf*

3

5

3

flz. - - - -

Hp.

mf *ppp*

6 6 6 6 6 6

Fl.

mp

5

Hp.

ppp *cresc.*

3

7

gliss.

Fl.

mf

5

3

flz.

tr

dim.

Hp.

mf *dim.*

6 6 6 6

flz. - - - - -

9 (tr)

Fl.

mp

ff

5

Hp.

ppp

mp

ff

6

6

3

gliss.

11

Fl.

mp

3

5

3

5

Hp.

l.v.

5

mp

5

5:4

A₄

G₄

D₄

gliss.

gliss.

l.v.

13

Fl.

3

flz.

3

Hp.

3

l.v.

C₄

l.v.

+

+

+

+

15

Fl.

mp

5

mf

Hp.

gliss.

gliss.

l.v.

pp

mp

mf

3

3

gliss.

l.v.

18

Fl.

Hp.

flz. -

5 3 6 5 5

E₄ B₄ G# l.v. C₄

D major

A melodic minor

21

Fl.

Hp.

ff

f

gliss.

l.v. -

gliss.

gliss.

3 5 3 5

23

Fl.

Hp.

mf

mf

mp

gliss.

6 6 5 5

3

B₄

G melodic minor

26

Fl.

Hp.

flz.

gliss.

lunga

lunga

8va -

l.v.

gliss.

5

F₄ G₄ B₄ D₄ E₄ C₄ A₃

F major

Fl. *mp*

Hp. *ppp cresc.*

30

32

Fl. *mf*

6

flz. - - - - -

tr. - - - - -

34

Fl. *tr.*

6

6

6

6

6

6

3

36

Fl. *flz. - - - - -*

6

8va - - - - -

dim. 9:8

Hp. *mp*

gliss.

3

l.v. sempre

Detailed description: This page contains a musical score for Flute (Fl.) and Harp (Hp.) spanning measures 30 to 39. The Flute part begins in measure 30 with a melodic phrase marked *mp*. In measure 32, it features a sixteenth-note scale marked *mf* and a trill in measure 34. The Harp part provides a continuous accompaniment of sixteenth-note chords, starting *ppp* and *cresc.* in measure 30. It includes various techniques such as triplets, glissandos, and trills. Measure 36 includes a *dim.* (diminuendo) marking and a 9:8 ratio. The score concludes in measure 39 with a *l.v. sempre* (lento vivace sempre) instruction.

38 **rall.**

Fl.

mp

p

3

Hp.

mp

p

pp

8va

2. Galargan: “Dagrau ddaw...” (Elegy: “Tears come...”)

Slow, Melancholy, Sustained

$\text{♩} = \text{c.40}$ or $\text{♩} = \text{c.80}$

Flute

mp

Harp

mp

D^{\flat} melodic minor

C^{\flat} major

Fl.

5

4

3

3

3

l.v. - - - - -

Harp

D^{\flat}

C^{\flat} major

Fl.

6

5

5

5

flz.

flz.

Harp

F^{\sharp}

A^{\flat}

F^{\flat}

A^{\sharp}

A^{\flat}

G^{\flat} major

C^{\flat} major

C^{\flat} major

Fl.

9

Harp

F^{\sharp}

mp

3

3

G^{\flat} major

11

Fl.

mp *mf*

Hp.

C \flat major

13

Fl.

mp

Hp.

p

8va

C \flat major

15

Fl.

flz.

Hp.

A \flat *5* *5* *3* *5* *5*

C \flat major *G \flat major*

17

Fl.

gliss.

Hp.

8va

C \flat major *G \flat major*

19

Fl. *pp e misterioso*

Hp. *p* *pp e misterioso*

LH

8^{va}

A \flat melodic minor

22

Fl. *cresc.*

Hp. *cresc.* *(cresc.)*

F \flat A \natural D \natural A \flat D \flat F \natural

(8)

A \flat harmonic minor

A \flat melodic minor

25

Fl. *mf e cresc.* *f*

Hp. *mf e cresc.* *f*

l.v. sempre

C \natural D \natural A \natural D \flat

A \flat major E \flat major B \flat major B \flat melodic minor

27

Fl.

dim.

mp

tr

5

5

Hp.

dim.

mp e dim.

pp

G \flat

A \flat

C \flat

C \sharp

D \sharp

B \sharp harmonic minor

G \sharp major

D \sharp major

29

Fl.

mp

5

5

5

Hp.

p

mp

8va

C \flat

F \flat

C \sharp

C \flat

A \sharp

D \sharp

C \flat major

D \sharp melodic minor

C \sharp major

32

Fl.

tr

7

3

3

3

l.v.

A \flat

A \sharp

D \flat

C \flat major

34

Fl.

flz.

mf

5

5

Hp.

mf

p

l.v. sempre

G \flat major

C \flat major

36

Fl.

pp

ppp

3

3

3

3

5

Hp.

pp

l.v. sempre

C \flat major

D \flat melodic minor

C \flat major

G \flat major

3. Breuddwyd (Dream)

175

Dreamlike, Tranquil, Sustained

♩ = c.80

molto espress. sempre

Flute

Harp

p

l.v.

7

7

7

7

Fl.

3

6

7

5

5

Hp.

Db, Bb

Ab

7

7

Fl.

5

5

10:8

Hp.

G\#

6

A\#

6

l.v.

B\#

Eb

mp

Fl. *mp* 7 3

Hp. *l.v.* 3 *l.v.* 3 *l.v.* C# 7 7 A major

D \sharp E \sharp

Fl. *p* 10 *tr*

Hp. *l.v.* 3 *p* B \flat F \sharp *gliss.*

Fl. *flz.* *mf* 12 3 *double tongue* *mp* 5 5

Hp. *l.v.* *mf* 7 *l.v. sempre* *mp*

14

Fl.

5

10:12

f

p

3

Hp.

C \sharp , B \natural
G \sharp , A \sharp

+++T

A tempo

16

Fl.

flz. - - - - -

mp

7

pp

5

3

Hp.

mp l.v. sempre

5

8va

pp

6

G \flat D \flat

9:8

+++T

rall.

19

Fl.

7

3

8va

11:8

12:8

Hp.

GARETH OLUBUNMI HUGHES

“Twilight Impulse”

for Clarinet, Cello & Pianoforte

Programme Note

Twilight Impulse is a work for clarinet, cello and pianoforte commissioned by Catrin Llinos Pointon. For this, I firstly conceived the idea of composing a work which symbolised a pre-nocturnal time of day and the transition from twilight to dusk to night, as well as the transformation which occurs in natural ambience and the state of wildlife during this period.

A source of inspiration for this idea was my fascination with the owl – I was first drawn to this creature when I discovered its significance in the Celtic mythological fable of *Blodeuwedd* – the conjured flower maiden who is transformed into an owl for all eternity as punishment for her sin.

However, *Twilight Impulse* explores the plight of the common European tawny owl in its natural environment rather than in any sort of a magical or mythological sense. This is a nocturnal creature which begins its daily plight as day fades and the work symbolises the transition in the natural environment during this period – whilst most birds are ending their daily cycles, winding up their chores and sleeping, one, in particular, is beginning its nocturnal cycle – I describe this as its “*Twilight Impulse*”!

Dedicated to Catrin, Sam & Daniel

♩ = c.100

Clarinet in Bb

Violoncello

Pianoforte

Colourfully & Sweetly

$\text{♩} = \text{c.}100$

The image shows a musical score for three instruments: Clarinet in Bb, Violoncello, and Pianoforte. The Clarinet part is in 4/4 time and features a melodic line with dynamics *pp* and *mp*. The Violoncello part is in 4/4 time and features a triplet figure. The Pianoforte part is in 4/4 time and is marked 'Colourfully & Sweetly' with a tempo of $\text{♩} = \text{c.}100$.

9 **rall.** **A tempo**

Cl. *mp*

Vc.

Pfte. **rall.** **A tempo**

15^{ma}

5

R.H.

8^{va}

p

Red.

12

Cl.

Vc. *p*

Pfte.

14

Cl. *p*

Vc. *mp*

Pfte.

join with thumb

16

Cl.

treble clefs at actual pitch

mp

Vc.

IV

Pfte.

18

Cl.

Vc.

Pfte.

20

Cl.

mf e dolcissimo

Vc.

p

Pfte.

8va

24

Cl.

3

3

p

Vc.

tr

Pfte.

8va

28

Cl.

pp

sfz

Vc.

port.

pp

pp *mp*

Pfte.

pp

32

Cl.

p

3

Vc.

gliss.

Pfte.

p

5

6

Red.

38

Cl.

Vc.

Pfte.

6

L.H. 12:8

l.v.

8va

15ma

mp

ffz

40

Cl.

Vc.

Pfte.

flautando espress. sempre

p

mp

42

Cl.

Vc.

Pfte.

mp

p

8va

44

Cl.

Vc.

Pfte.

mp

8va

Ped.

46

Cl.

Vc.

Pfte.

8va

48

Cl.

Vc.

Pfte.

8va

gliss.

Ped.

51

Cl.

Vc.

Pfte.

8va

8vb

p

mf e dolcissimo

L.H

65

Cl.

Vc.

Pfte.

mp

mf

5

5

8^{va}

67

Cl.

Vc.

Pfte.

5

5

5

5

8^{va}

69

Cl.

Vc.

Pfte.

cresc.

cresc.

cresc.

6

6

6

8^{va}

Ped.

70

Cl.

Vc.

Pfte.

(8)

15^{ma}

71

Cl.

Vc.

Pfte.

fl.

ff

mf

fp

(15)

p

8va

mf

5

Red.

8vb

75

Cl.

Vc.

Pfte.

cresc.

mf

8va

Red.

78

Cl. *cresc.*

Vc.

Pfte. *f* *l.v.* *8va* *15ma* *Red.*

80

Cl. *fff* *fff*

Vc. *sfz*

Pfte. *ff* *8va* *8:6* *fff* *10:8*

82

Cl. *mp*

Vc. *nat. e pizz.* *mp* *3* *gliss.* *3* *3*

Pfte.

85

Cl. *mf* *pp*

Vc. *mf* *p*

Pfte.

87

Cl. *mp*

Vc. *p* gliss.

Pfte. *p* R.H. 5 L.H. 6

Ped.

90

Cl. *p* *mf*

Vc. *mp* gliss.

Pfte. *ffz* *ffz*

R.H. 8va 15ma

L.H. 8va

Ped.

93

Cl.

Vc.

Pfte.

arco

tr

mp

15^{ma}

8^{va}

legatiss.

13:8

sffz

Red.

95

Cl.

Vc.

Pfte.

(15)

l.v.

pp

3

5

Red.

mp

l.v.

98

Cl.

Vc.

Pfte.

pizz.

p

3

3

3

5

3

3

100

Cl. *mp*

Vc. *arco* *mf*

Pfte. *mp*

102

Cl. *mf*

Vc. *mf*

Pfte. *8va* *10:8* *join with thumb* *10:8* *10:8* *5* *5*

104


Cl. *3*

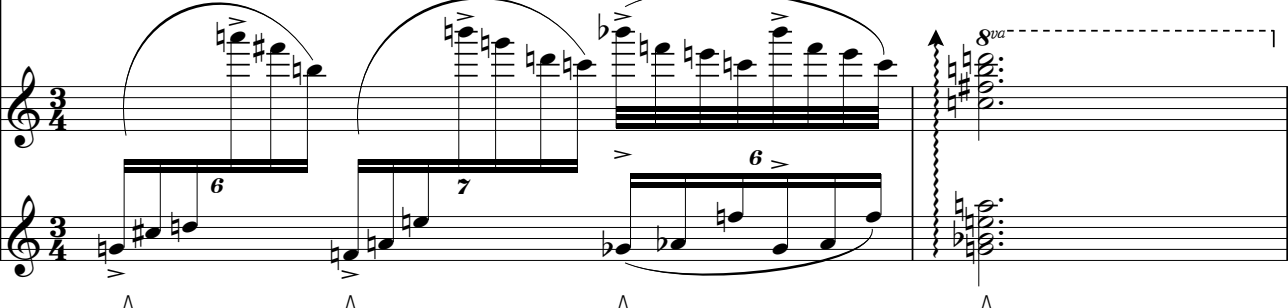
Vc. *III* *gliss.*

Pfte. *15^{ma}* *8:6* *11:8* *1* *4* *mf* *10:6* *15:8* *8:6* *12:8*

106

Cl. 

Vc. 

Pfte. 

108

Cl. 
mp e misterioso

Vc. 
mf e dolcissimo

Pfte. 

111

Cl. 

Vc. 
mp

Pfte. 
tr

115

Cl. *p* *pp* *tr*

Vc. *ppp* *ppp e cresc.*

Pfte. *pp* *pp*

ped.

3 *II* *port.*

119

Cl. *pp e cresc.* *3* *5* *6*

Vc.

Pfte.

121

Cl. *mf* *3* *5* *rall.* *tr*

Vc. *mp*

Pfte. *p* *mp* *15^{ma}* *6*

p *ped.*

123

Cl.

Vc.

Pfte.

(tr)

(15)

pppp

pppp

pp

pp

p

l.v.

l.v.

l.v.

GARETH OLUBUNMI HUGHES

*“Cwyn y Gwynt” Tair Cân yn Seiliedig ar
Farddoniaeth Syr John Morris-Jones*

Wedi Sgorio i Lais Alto, Feibraffôn a Sielo
mewn tri symudiad byr...

- 1. Gwylltineb (Abstract)*
- 2. Galargan*
- 3. Breuddwyd (Abstract)*

*“The Wind’s Lament” Three Songs Based
on the Poetry of Sir John Morris-Jones*

Scored for Alto Voice, Vibraphone & Violoncello
in three short movements...

- 1. Wilderness (Abstract)*
- 2. Elegy*
- 3. Dream (Abstract)*

Programme Note

Cwyn y Gwynt (*The Wind's Lament*) is a composition which is based, from a subjective perspective, on Sir John Morris-Jones's well-known poem, which portrays the restless sound of wind outside of a window. The poem uses symbolism to represent tears, sadness and eventually loss and the death of a loved one.

The work is divided into the three following short movements:

1. "*Gwylltineb*" ("*Wilderness*", [Abstract])
2. "*Galargan*" ("*Elegy*")
3. "*Breuddwyd*" ("*Dream*", [Abstract])

The first movement imagines a twilight scene (which occurs prior to the night scene which is present in the poem). This is a sonic representation of the wind's restless gust through agitated instrumental writing (complemented by chromatic, melismatic writing in the voice, which is based on a selection of symbolic words and sentences from the poem).

The second movement stands as a slow expressive nucleus to the work. This is an elegy which represents the grief and lamenting of the person described in the poem. A melody based on the verses in the poem (almost like some sort of folk song) exists in the vocal line.

The third movement imagines the scene of a 'dream'. Again, this is an idea which deviates from the night scene which is present in the poem (where grief and despair prevents the person in the poem from sleeping). Here we have a representation of subconscious emotions through several chromatic arpeggios repeating in the vibraphone and cello and a chromatic, melismatic melody returning to the voice.

Nodyn Rhaglen

Mae *Cwyn y Gwynt* yn gyfansoddiad sydd wedi'i seilio, o raddfa destunol, ar gerdd adnabyddus Syr John Morris-Jones, sydd yn portreadu sŵn aflonydd gwynt tu allan i ffenestr. Mae'r gerdd yn defnyddio symbolaeth y gwynt i gynrychioli dagrau, tristwch ac yn y pen draw colled a marwolaeth.

I efelychu hyn mae'r gwaith wedi rhannu mewn i dri symudiad:

1. *Gwylltineb (Abstract)*

2. *Galargan*

3. *Breuddwyd (Abstract)*

Mae'r symudiad gyntaf yn dychmygu golygfa o lwydnos (sydd yn dod cyn yr olygfa o'r nos sydd yn bresennol yn y gerdd). Yma ceir cynrychiolaeth mewn sain o'r gwynt aflonydd trwy ysgrifennu cynhyrfus (lle y gwelir alaw gromatig, melismatig yn y llais sydd yn seiliedig ar ddetholiad o eiriau a brawddegau arwyddol yn y gerdd).

Mae'r ail symudiad yn sefyll fel niwclews araf, teimladwy i'r gwaith. Mae hwn yn alargan sy'n cynrychioli tristwch a hiraeth y person yn y gerdd. Alaw yn seiliedig ar benillion y gerdd (bron fel rhiw fath o gân werin) sydd yn bodoli yn y llinell leisiol.

Mae'r trydydd symudiad yn dychmygu golygfa o 'freuddwyd'. Eto, mae hwn yn rhywbeth sydd tu hwnt i'r olygfa sydd yn bresennol yn y gerdd (lle mae tristwch a gofid y person yn y gerdd yn ei atal rhag cysgu). Yma ceir cynrychiolaeth o emosiynau isymwybodol trwy sawl arpeggio cromatig yn ailadrodd yn y feibraffôn a'r sielo ac alaw gromatig, melismatig yn dychwelyd i'r llais.

Original Welsh-Language Words: Sir John Morris-Jones
 English-Language Translation: Gareth Olubunmi Hughes
 Composer: Gareth Olubunmi Hughes

Cwyn y Gwynt

Cwsg ni ddaw i'm hamrant heno,
 Dagrau ddaw ynghynt.
 Wrth fy ffenestr yn gwynfannus
 Yr ochneidia'r gwynt.

Codi'i lais yn awr ac wylo,
 Beichio wylo mae ;
 Ar y gwydr yr hyrddia'i ddagrau
 Yn ei wylltaf wae.

Pam y deui, wynt, i wylo
 At fy ffenestr i ?
 Dywed im, a gollaist tithau
 Un a'th garai di ?

The Wind's Lament

My eyelids bring no sleep tonight,
 Teardrops come instead.
 A restless gust at my window pane
 Sighs and rears its head.

Raising its voice now and weeping,
 It is sobbing so ;
 On the glass pane it hurls its teardrops
 In its wildest woe.

Why do you come, oh weeping wind
 To curse my window pane ?
 Tell me, have you ever felt
 A loss with so much pain ?

1. Gwylltineb (Abstract)

Misterioso e Agitato

♩ = c.72

Alto

Vibraphone

Violoncello

medium sticks,
motor off

sul pont.

p

5

mp

Cwyn y Gwynt Cwsg ni ddaw Cwsg ni

Vib.

Vc.

3

gliss.

5

3

9

mp *fff*

ddaw

Cwyn y Gwynt

Vib.

(tr)

white notes gliss

ff

Ped.

Vc.

nat.

p

actual pitch

3

I

single bow gliss

ff

12

mp

5

3

Sprechgesang

Cwsg ni ddaw Cwyn y Gwynt

Vib.

3

5

5

3

Vc.

p

p

15

Alto

mf

och - nei - dia'r gwynt.

Vib.

mf *p* *mp* *Ped.*

Vc.

mf *p* *mp* *flautando* *5* *tr* *5*

18

Alto

och - nei - dia'r gwynt.____

och - - nei - dia'r gwynt.____

Sprechgesang

Vib.

3 *6* *5* *5* *5*

Vc.

3 *5* *3* *nat. (♯)* *I*

21

fff

Alto

6 *4*

Vib.

white notes gliss

ff *mp* *3* *5* *3* *5*

Vc.

ff *p* *6* *4*

23

Alto

mf

wyll - taf____ wae.

wyll - - taf wae.____

Sprechgesang

Vib.

3 *Ped.* *6* *5* *5*

Vc.

nat e pizz. *3* *3* *III* *gliss.* *mp*

26 *Sprechstimme* -----

Alto
yn ei wyll - taf wae.

Vib.

Vc. *gliss.* *arco* *gliss.*

5

Ped.

30 *mp* *Sprechgesang*

Alto
Cwyn y Gwynt Cwsg ni ddaw Cwsg ni

Vib. *p* *5* *3* *tr*

Vc. *sul pont.* *p* *3* *gliss.* *tr*

34

Alto
ddaw Cwyn y Gwynt

Vib. *(tr)* *6* *9:8*

Vc. *(tr)* *(tr)* *3* *gliss.*

38 *p* *pppp*

Alto

Vib. *pp* *ppp*

Vc. *tr* *pp* *pppp*

take soft sticks,
motor on at slow/moderate speed

2. Galargan

Lento Sostenuto

♩ = c.50

p

Alto

Cwsg ni ddaw i'm ham - rant he - no, Dag - rau ddaw yng -

soft sticks,
motor on at slow/moderate speed

Vibraphone

pp

Violoncello

pp



4

Alto

hynt. Wrth fy ffe - nes - tr
[fe - nes - tar]

Vib.

pp

Vc.

port.



6

Alto

yn gwyn - fan - nus Yr och - nei - dia'r gwynt.

Vib.

pp

Vc.

pp



9

Alto

Vib.

p

Vc.

p

11 *mp* *mf*

Alto

Co - di'i lais yn awr ac wy - lo,

Vib.

Vc.

13 *mp*

Alto

Bei - chio wy - lo mae;

Vib.

p

Ped.

Vc.

p

15 *Sprechgesang*

Alto

Ar y gwy - dr yr hyr - ddia'i ddag - rau

Vib.

Ped.

Vc.

17 *Sprechstimme*

Alto

yn ei wyll - taf wae. *gliss.*

Vib.

Ped.

Vc.

sul pont. *port.* *port.*

19

Alto

pp e misterioso

Pam y deu - i, _____

Vib.

ppp e misterioso

Vc.

pp e misterioso
nat.e pizz.

22

Alto

wynt, i wy - lo At fy ffe - nes - tr i?

Vib.

ppp

Vc.

ppp

25

Alto

mp

Dyw - ed im, a goll - aist ti - thau

Vib.

p

Vc.

mp

27

Alto

Un a'th gar - rai di?

Vib.

arco

Vc.

arco

29

Alto

p

Pam y deu-i, wynt, i wy-lo At fy ffe-nes-tr

Vib.

pp

Vc.

pp

32

Alto

Sprechgesang -----

i? Dyw - ed im, a

Vib.

pp

Vc.

pizz.

p

34

Alto

goll - aist ti - thau Un a'th gar - - ai

Vib.

ppp

Vc.

arco

ppp

36

Alto

pp *ppp*

di?

Vib.

pppp

l.v.

motor off

Vc.

pppp

3. Breuddwyd (Abstract)

213

Sostenuto Molto e Tranquillo

$\text{♩} = \text{c.}80$

Alto

p

Cwsg

soft sticks,
motor off

Vibraphone

pp

ped.

Violoncello

pp e flautando espress.

5

5

5

port.

Alto

3

Cwsg

10:8

Vib.

6

7

Vc.

actual pitch

Alto

5

Cwsg

Vib.

6

6

9:8

Vc.

6

7 *mp* 3

Alto

wy - lo wy - - - lo

Vib. *p* 6 6 9:8

Vc. nat. *p* 7 3

10

Alto *p* Cwsg

Vib. *pp* 7 7

Vc. flautando *pp* tr I *gliss*

12

Alto Cwsg 10:8

Vib. 3 5

Vc. III *port.*

14 **rall.**

Alto *Cwsg*

Vib. *Ped.* 9:8 10:12

Vc. *nat.* 5 5

A tempo

Sprechstimme

16 *pp* 5 3

Alto *Cwsg* *a* *ddaw* *Cwsg* *a*

Vib. *Ped.* 5 *ppp* 6

Vc. *ppp*

19 **rall.**

Alto *ddaw*

Vib. 12:8 12:8

Vc.

GARETH OLUBUNMI HUGHES

“Iâr fach yr haf” & “Y Gwylanod”

Dwy gân yn seiliedig ar farddoniaeth Syr John Morris-Jones

wedi eu sgorio i soprano, ffliwt/piccolo a pianoforte

“The Butterfly” & “The Seagulls”

Two songs based on the poetry of Sir John Morris-Jones

scored for soprano, flute/piccolo & pianoforte

Programme Note

This work is a lively setting of two well-known lyrics by Sir John Morris-Jones – “*Iâr fach yr haf*” (“*Butterfly*”, which is a translation of Heinrich Heine’s “*Der Schmetterling*”) and “*Y Gwylanod*” (“*The Seagulls*”) – for soprano, flute/piccolo and pianoforte.

Butterfly starts with a looping ostinato pattern in the flute and piano (symbolising the butterfly’s hovering flight) before the vocal line enters, singing the first verse and then adding lines of melismatic writing.

There is a change in musical character in the second verse (which sees a first reference to the nightingale and the “silent evening star”), where the music is slower and more relaxed but includes sudden birdsong-like flourishes, which symbolise the nightingale’s call.

The third and final verse is a recapitulation of musical material in the first verse before a short coda section.

The Seagulls is lively, colourful and uses rhythmic syncopation throughout. The piccolo is used to symbolise the high-pitched cry of seagulls at the seashore, as described in the poem.

Again, the second verse sees a change in musical character (which represents a flashing “gleam of sunlight” and a vision of the gulls “spinning swiftly on their wings” in the distance), where the music is less colourful and more relaxed.

The final verse is a very colourful recapitulation of the first verse and ends with the voice singing above a brilliant flourish of arpeggiation in the piano line.

Nodyn Rhaglen

Mae'r gwaith hwn yn osodiad bywiog o ddwy delyneg adnabyddus gan Syr John Morris-Jones – “*Iâr fach yr haf*” (sydd yn gyfieithiad o “*Der Schmetterling*” gan Heinrich Heine) ac “*Y Gwylanod*” – i soprano, fflwt/piccolo a pianoforte.

Mae *Iâr fach yr haf* yn dechrau gyda phatrwm ostinato yn ailadrodd yn y fflwt a'r piano (sy'n arwyddol o haid y iâr fach yr haf) cyn i'r llinell leisiol ymuno a chanu'r pennill cyntaf cyn adio llinellau o ysgrifennu melismatig.

Mae yna newid mewn cymeriad cerddorol yn yr ail bennill (lle y gwelir cyfeirnod gyntaf i'r eos a “tawel seren yr hwyr”). Mae'r gerddoriaeth yn fwy araf a llaes ond yn cynnwys rhannau blodeuog sydyn sy'n efelychu cân yr eos.

Mae'r pennill olaf yn ailddatganiad o'r defnydd cerddorol yn y pennill cyntaf cyn y clywir coda byr i'r gân.

Mae'r gosodiad o *Y Gwylanod* yn fywiog, lliwgar ac yn defnyddio trawsacenion rhythmig. Mae'r piccolo yn cael ei ddefnyddio i efelychu cri'r wylan ar lan y môr, fel y disgrifiwyd yn y gerdd.

Eto, mae yna newid mewn cymeriad cerddorol yn yr ail bennill (sy'n cynrychioli golau heulwen “ddisglair wyn” a golwg o'r gwylanod yn “troelli'n ebrwydd ar yr adain” yn y pellter), lle mae'r gerddoriaeth yn llai lliwgar ac yn fwy llaes.

Mae'r pennill olaf yn ailddatganiad hynod o liwgar o'r pennill cyntaf ac yn y diwedd glo fe glywir y llais yn canu uwchben llinell piano blodeuog, disglair.

1

Der Schmetterling...

Der Schmetterling ist in die Rose verliebt,
Umflattert sie tausendmal,
Ihn selber aber goldig zart
Umflattert der liebende Sonnenstrahl.

Jedoch, in wen ist die Rose verliebt ?
Das wüßt' ich gar zu gern.
Ist es die singende Nachtigall ?
Ist es der schweigende Abendstern ?

Ich weiß nicht, in wen die Rose verliebt;
Ich aber lieb' euch all:
Rose, Schmetterling, Sonnenstrahl,
Abendstern und Nachtigall.

Iâr fach yr haf

Mae iâr fach yr haf yn caru'r rhos,
A hofran o'i gylch y bydd,
A'i charu hithau, a hofran o'i chylch
Mae pelydryn o dywyn dydd.

Ond pwy aeth â serch y gwridog ros ?
Mi garwn pe dewdai a'i gŵyr;
Ai'r eos a gân ei melys gainc,
Ai tawel seren yr hwyr ?

Fy nghalon ni ŵyr pwy yw cariad y rhos,
Ond caru'r wyf fi, fe'i gŵyr,
Y rhos, a'r pelydryn, ac iâr fach yr haf,
A'r eos, a seren yr hwyr.

The Butterfly...

The Butterfly is in love with the Rose
And hovers around her alway,
But a golden Sunbeam loves him again,
And flutters around him all day.

But tell me, with whom is the Rose in love ?
That would I know soonest by far;
Or is it the singing Nightingale ?
Or the silent Evening Star ?

I know not with whom is the Rose in love;
But I love you all as ye are:
The Butterfly, Sunbeam, and Nightingale,
The Rose, and the Evening Star.

1. Iâr fach yr haf

[Cyfiethiad o delyneg y bardd Almaenaidd Heinrich Heine]

Leggiero Sempre

♩ = c.112

Soprano

Flute

Pianoforte

p

with light sustain pedalling

Sop.

Fl.

Pfte.

mp

Mae

Sop.

Fl.

Pfte.

p

iâr fach yr haf yn ca - - ru'r rhos, A__

7

Sop. hof - ran o'i gylch y bydd, A'i

Fl.

Pfte.

9

Sop. cha - ru hi - thau, a hof ran o'i chylch Mae pel -

Fl.

Pfte.

mp

11 *mf*

Sop. y - dryn o dyw - - yn dydd.

Fl.

Pfte. *mp*

8va

13

Sop.

Fl.

Pfte.

p

8va

15

Sop.

Fl.

Pfte.

p

3

3

3

3

8va

17

Sop.

Fl.

Pfte.

mp

Mae iâr fach yr haf yn

3

3

8va

p

19

Sop. ca - ru'r rhos, A hof - ran o'i gylch y

Fl. *p*

Pfte. *8va*

21

Sop. bydd, A'i cha - ru hi - thau, a

Fl. *3*

Pfte. *8va*

23

Sop. hof - ran o'i chylch Mae pel - y - dryn o dyw - yn

Fl. *mp* *3*

Pfte. *mp* *8va*

Detailed description: The image shows a musical score for three parts: Soprano (Sop.), Flute (Fl.), and Piano/Forte (Pfte.). The score is divided into three systems, corresponding to measures 19, 21, and 23. The Soprano part has lyrics in Welsh. The Flute part features triplets and slurs. The Piano/Forte part includes a high octave section marked '8va'.

25

Sop.

dydd. _____

Fl.

mp

Pfte.

l.v.

l.v.

Ped.

tr

27

Sop.

Fl.

Pfte.

p

pp

Ped.

Un poco meno mosso
♩ = c.96

3

5

8va

3

29

Sop.

Fl.

Pfte.

pp

Ped.

3

8va

3

31

Sop. *p* Ond pwy aeth â serch y gwr -

Fl.

Pfte. *pp*

33

Sop. i - - dog ros? Mi gar - wn pe dwe - dai a'i gliss.

Fl. *pp*

Pfte. *pp*

35

Sop. gŵyr; Ai'r e - os a gân ei

Fl. *mf*

Pfte. *mf*

37

Sop.

mel - ys gainc, Ai taw - el ser - en yr hwyr?

Fl.

Pfte.

8^{va}

pp

ppp

LH

8^{vb}

Red.

40

Sop.

Fl.

Pfte.

8^{va}

15^{ma}

3

pp

Red.

42

Sop.

Fl.

Pfte.

8^{va}

15^{ma}

3

pp

Red.

44

Sop. *p* Ond pwy aeth â serch y gwr -

Fl.

Pfte. *pp*

8^{va} 3 8^{va} 15^{ma} 3

46

Sop. i - - - dog ros? Mi

Fl.

Pfte. *pp*

8^{va}

47

Sop. *mf* ga - rwn pe dwe - dai a'i gŵyr; Ai'r

Fl.

Pfte. *mf*

3 3 gliss. gliss. 3 8^{va} 15^{ma} 3 8^{va} 3

49

Sop.

Fl.

Pfte.

mf

p

e - os a gân ei mel - ys gainc Ai

5

5

15^{ma}

8^{va}

51

Sop.

Fl.

Pfte.

LH

pp

ppp

p

taw - el ser - en yr hwyr?

(15)

54

Sop.

Fl.

Pfte.

mp

p

p

Leggiero (Tempo primo)

♩ = c.112

a - a - a - a - a

a - a - a - a -

8^{va}

56

Sop.

- a a - a - a - a - a a - a - a - a - a -

Fl.

Pfte.

58

Sop.

- a

Fl.

mp

Pfte.

p

with light sustain pedalling

always double tongued, staccato

8va

60

Sop.

mp

Fy

accents on first note only

Fl.

3 3 3 3 3 3

Pfte.

8va

62

Sop.

nga - lon ni ŵyr pwy yw car - iad y rhos, Ond—

Fl.

mp

Pfte.

p

8^{va}

64

Sop.

ca - ru'r wyf fi, fe'i gŵyr— Y

Fl.

3 3 3 3 3 3

Pfte.

8^{va}

66

Sop.

rhos, a'r pel - y - dryn, ac iâr— fach yr haf, A'r

Fl.

mp

Pfte.

8^{va}

68

Sop.

e - os, a ser - en yr hwyr—

Fl.

Pfte.

8va

70

Sop.

Fl.

Pfte.

8va

mp

72

Sop.

Fl.

Pfte.

8va

6

tr

mp

74

Sop. *mf* Fy ngha - lon ni ŵyr pwy yw

Fl. 6 6 6 6

Pfte. 8va 6 6 6 6

76

Sop. car - iad y rhos, Ond ca - ru'r wyf fi, fe'i

Fl. 6 6 6 *tr* *tr* *mp*

Pfte. 8va 6 6 6 6

78

Sop. gŵyr Y rhos, a'r pel - y - dryn, ac

Fl. 6 6 6 6

Pfte. 8va 6 6 6 6 7 7 7 7

80

Sop. *mf* *p*
iâr_ fach yr haf, A'r e - os, a ser - en yr

Fl. *mp*
7 7 7 7 3

Pfte. *mp*
8^{va} 15^{ma}

Un poco meno mosso
♩ = c.96

82

Sop. *pp* *p*
hwyr. Y rhos, a'r pel - y - dryn, ac

Fl. *pp* *pp*

Pfte. *pp*
8^{va}

Ped.

85

Sop. *mf* *p*
iâr_ fach yr haf, A'r e - os a ser - en yr

Fl. *mp*
3 3 3

Pfte. *pp*
8^{va} 3 3

88 *pp* **molto rall.**

Sop. hwyr.

Fl. *pp* 3 *ppp*

Pfte. *ppp* **molto rall.** *8va* *15ma* 6 6 6 *Red.*

90

Sop.

Fl. *ppp*

Pfte. *(15)*

2

Y Gwylanod

Rhodio glan y môr yr oeddwn,
 Meddwl fyth amdanat ti;
 Hedai cwmwl o wylanod
 Buain llwyd uwchben y lli.

Troelli'n ebrwydd ar yr adain
 Wnaeth yr adar llwyd-ddu hyn;
 Yn y fan, yng ngolau'r heulwen,
 Gwelir hwynt yn ddisglair wyn.

Bu fy nyddiau gynt yn llwydaidd,
 A heb lewych yn y byd;
 Twynnodd gwawl dy gariad arnynt –
 Gwyn a golau ŷnt i gyd.


The Seagulls

I was strolling on the seashore,
 Mind fixated all on you;
 Then a cloud of seagulls emerged,
 Grey above the coast they flew.

Spinning swiftly on their [spanned] wings
 Did these grey-black birds in flight;
 In the spot, a gleam of sunlight
 Flashing bright in shining-white.

Once my days were greyish-dull
 And lacked the lustre of this world;
 Then your radiant love shone on them –
 Every moment, radiance hurled!

2. Y Gwylanod

Colourfully,  always = c.156

Soprano

Piccolo

Pianoforte

p

Colourfully,  always

 = c.156

p

with light sustain pedalling



4

Sop.

Picc.

Pfte.

mp

Rho - dio glan_____ y



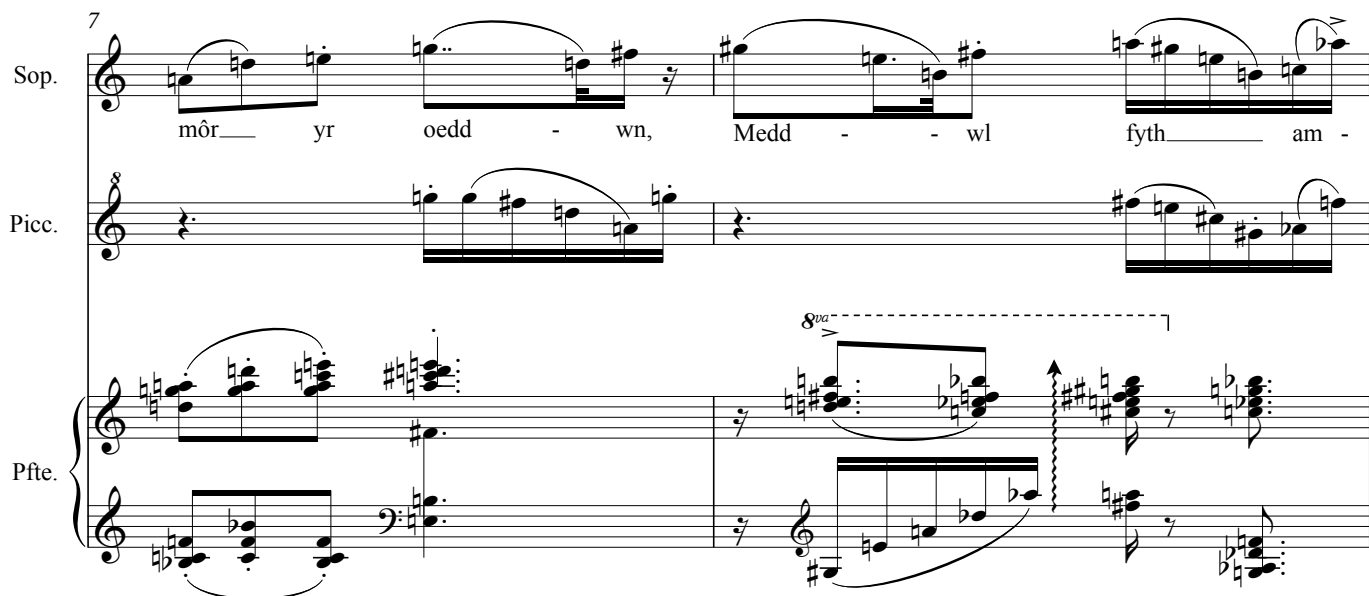
7

Sop.

Picc.

Pfte.

môr_____ yr oedd - wn, Medd - - wl fyth_____ am -



Sop. *- dan - - at ti;*

Picc.

Pfte. *LH* *p*

Sop. *mp* *f*
He - dai cwm - wl o wy - lan - - od

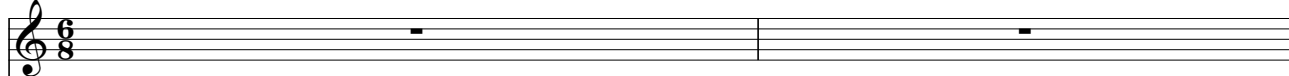
Picc. *tr.* *mf*

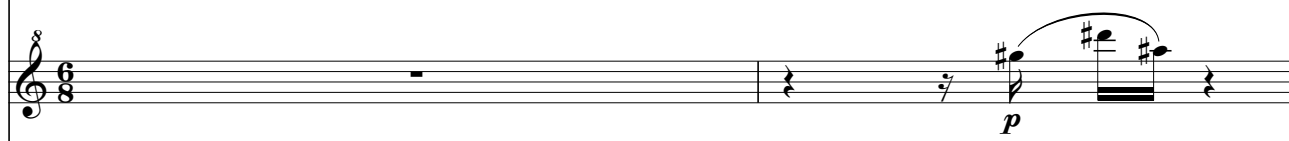
Pfte. *cresc.* *mf*


Sop. *mp* *3*
Bu - ain llwyd uwch - ben y lli.

Picc. *p*

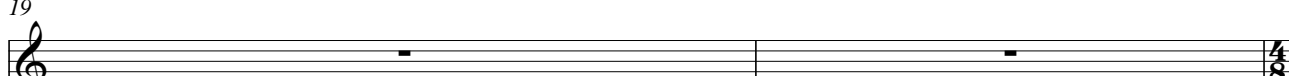
Pfte. *p* *8va*


Sop. 

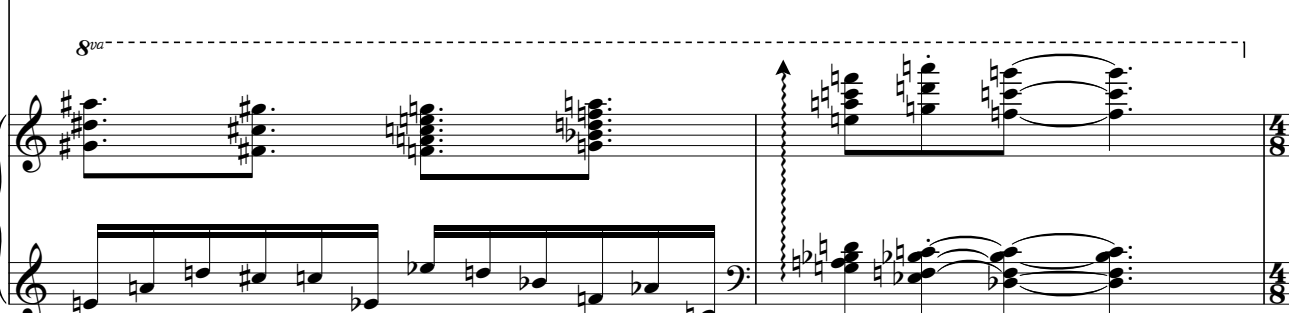
Picc. 

Pfte. 


8va

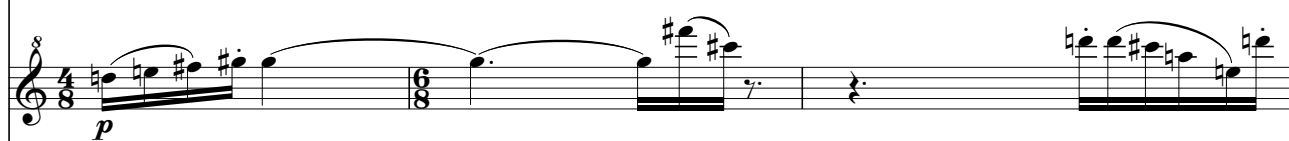
Sop. 


Picc. 

Pfte. 

8va

Sop. 

Picc. 

Pfte. 

8va

24

Sop. Medd - wl fyth am - dan - - nat ti;

Picc.

Pfte. *15^{ma}* *8^{va}*

26

Sop. Hed - ai cwm - wl -

Picc.

Pfte. *p* *8^{va}*

29

Sop. o wy - la - - nod Bu - ain llwyd uwch -

Picc. *mf* 9:6 *p*

Pfte. *15^{ma}* *mf* 9:6 *p* *8^{va}*

31

Sop. *Sustained & less articulate, but* $\text{♪}=\text{♪}$

-ben y lli.

Picc. *pp*

Pfte. *Sustained & less articulate, but* $\text{♪}=\text{♪}$
legatissimo sempre
pp
Ped.

34

Sop.

Picc. *tr* *mp*

Pfte. *8va* *mp*

36

Sop. *mf*

Troe - - lli'n eb - - rwydd ar yr a - dain

Picc. *8 (tr)*

Pfte. *8va* *5* *6* *6*

38 *p*

Sop. Wnaeth yr a - dar llwyd - ddu hyn;

Picc. *pp*

Pfte. *pp*

40 *p*

Sop. Yn y fan, yng ngo - lau'r heul - wen,

Picc. *pp*

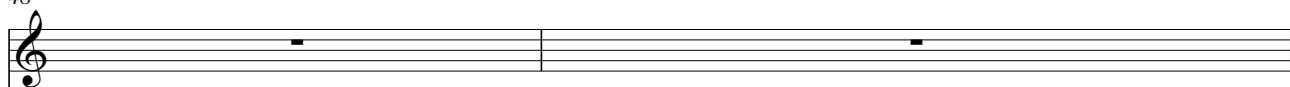
Pfte. *pp*

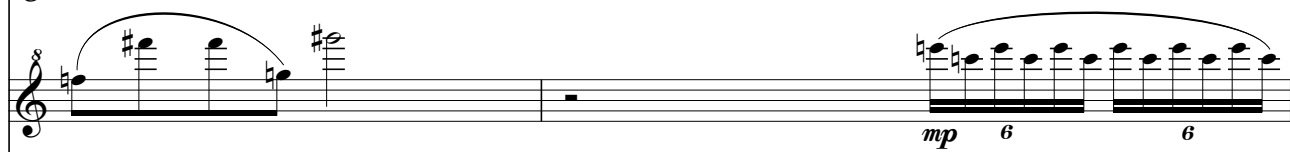
44

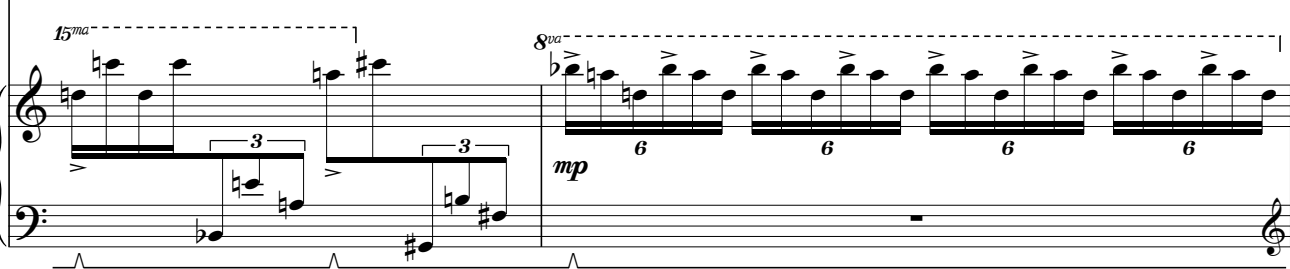
Sop. Gwe - lir hwynt yn ddis - glair wyn.

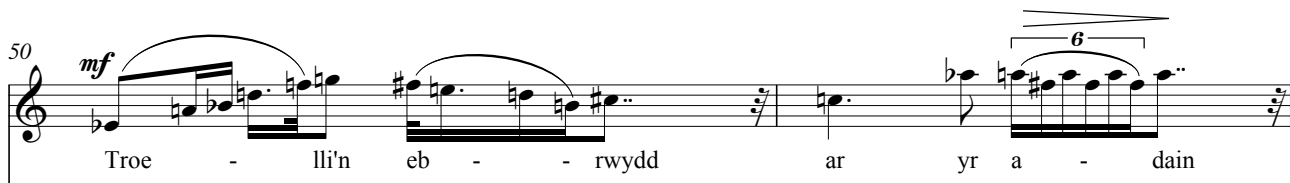
Picc. *pp*

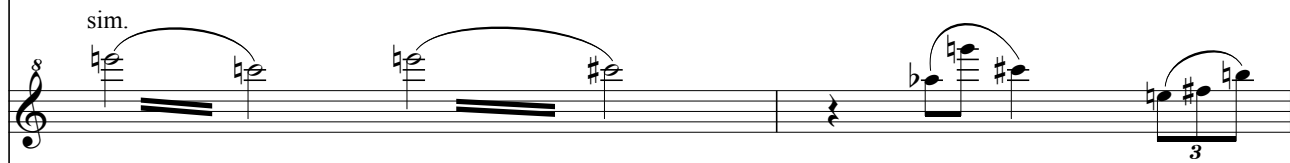
Pfte. *pp*

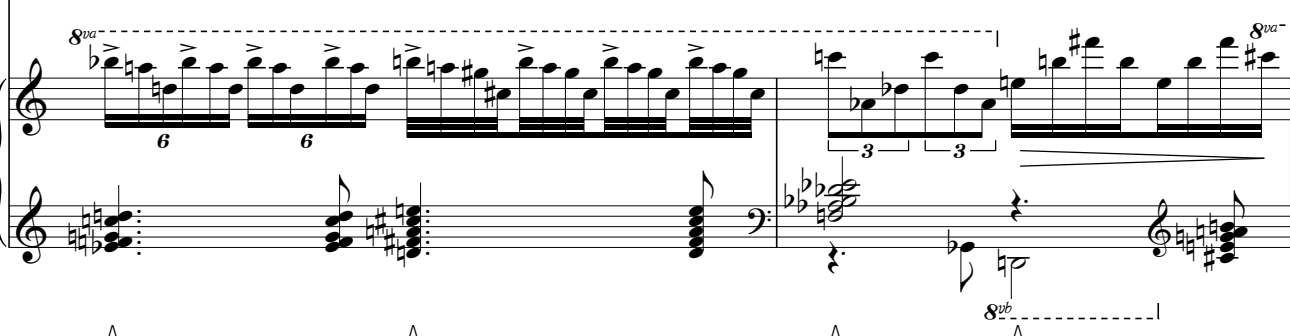
Sop. 

Picc. 

Pfte. 

Sop. 
Troe - lli'n eb - - rwydd ar yr a - dain

Picc. 

Pfte. 

Sop. 
Wnaeth yr a - - dar llwyd - ddu hyn;

Picc. 

Pfte. 

Sop. *p* Yn y fan, yng

Picc. *pp* 5

Pfte. *pp* 8^{va} 3 3 3 3

Ped.

Sop. 57 ngo - lau'r heul - wen, Gwe - lir hwynt yn

Picc. 3

Pfte. 15^{ma} 8^{va} 3 3 3

Sop. 59 **More articulate (Tempo primo)** ddis - glair wyn.

Picc. *pp* 3

Pfte. 8^{va} 15^{ma} **More articulate (Tempo primo)** *p* **with light sustain pedalling**

62

Sop.

Picc.

Pfte.

p

8va

3

64

Sop.

Picc.

Pfte.

mp

Bu__ fy nydd - iau__

p

(8)

3

4

67

Sop.

Picc.

Pfte.

gynt__ yn llwyd - aidd, A__ heb lew - ych__ yn__ y byd;__

2

8va

4

70

Sop. *molto cresc.*
Twyn - nodd gwawl dy

Picc. *molto cresc.*

Pfte. *molto cresc.*
6 6 9:6 9:6

Red.

73

Sop. gar - iad ar - nynt Gwyn a go - lau

Picc.

Pfte. 9:6 9:6 9:6 9:6

75 **ff**

Sop. ŷnt i gyd.

Picc. **f** **pp**

Pfte. **f** **sfz** **mp**
8va 9:6 9:6

78 **Very Colourful**

Sop.

Picc.

Pfte.

p *9:6* *9:6*

8va



Sop.

Picc.

Pfte.

p *9:6* *9:6*

8va

(8)



Sop.

Picc.

Pfte.

mp *3*

Bu fy nydd - - iau

p *3*

15ma

Red.

4

84

Sop. *gynt yn llwyd - aidd, A heb lew - ych*

Picc. *9:6 5:6 9:6*

Pfte. *15^{ma}*

86

Sop. *yn y byd;*

Picc. *3*

Pfte. *15^{ma} brillante 8^{va} molto cresc. Ped.*

89

Sop. *molto cresc.* *Twyn - - - nodd gwawl dy*

Picc. *molto cresc.*

Pfte. *(8)*

90

Sop.

Picc.

Pfte.

gar - - - iad ar - - - nynt

8va

91

Sop.

Picc.

Pfte.

Gwyn a go lau

(8)

92

Sop.

Picc.

Pfte.

ÿnt i gyd.

ff

f

15ma

5

15ma

5

93

Sop.

Picc.

Pfte.

p

mp

pppp

ffz

mp

(15)

The image shows a musical score for three parts: Soprano (Sop.), Piccolo (Picc.), and Piano (Pfte.). The Soprano part begins at measure 93 with a long note, followed by a rest. The Piccolo part enters with a series of eighth notes, marked *mp*, and ends with a *pppp* dynamic. The Piano part features a complex texture with multiple staves, marked *ffz* and *mp*, and includes a section marked (15). The score is written in treble and bass clefs with various accidentals and dynamics.

A Postgraduate Submission for the Exaudi Workshop
at Cardiff University (March 2013)

Amber on Black
for solo SATB singers a cappella

MUSIC: GARETH HUGHES

WORDS: STEPHEN BOON

Programme Note

Poet Stephen Boon is a close friend of mine, whom I met whilst a university student in London. His work draws on influences including Japanese Haiku, imagism and concrete poetry.

These influences can be seen in the work presented here. Haiku (and its shorter lived English language counterpart – imagism) can capture a moment of universal truth with an economy of language that often has an elliptical quality that does not always rely on standard syntax. Taken further in concrete poetry, the way in which the words are arranged on the page, is intended to provide meaning.

Amber on Black contains a set of poems which repeat a colour theme – amber set against a black background. When asked about the title for the settings in *Amber on Black*, Boon explains...

“The colour combination has an elemental resonance. In our darkest past, humans tamed fire. We were able to light the darkness. It was a fundamental step towards civilisation. As a visual metaphor, it draws on the Platonic idea of turning from the cave wall to face the fire – albeit in a much smaller and personal sense – and provides an atmosphere for this series of poems”

Of the first poem in the series, Boon further explains...

“The syntax and rhythm of the poem, particularly the third stanza, were used to evoke very personal impressions of a disquieting and unsuccessful late-night meeting as I travelled home on the over ground section of the Hammersmith and City Line... the sparks served to illuminate the difficulties I had in communicating and a fear that what was an intense relationships was temporary and like other relationships would disappear as quickly as it had come about.”

My vocal writing in *Amber on Black* is influenced by the avant-garde vocal works of György Ligeti, Luciano Berio and Karlheinz Stockhausen. The vocal lines are effectively treated as musical instruments and use a variety of extended techniques, including speaking, speech-song, whispering, murmuring, inhaling and exhaling. Non-linguistic phonetic pronunciations are also used, words from the poem are transformed and mutated and onomatopoeic effects add symbolic meaning to the sounds and gestures created.

THE INTERNATIONAL PHONETIC ALPHABET (2005)

CONSONANTS (PULMONIC)

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Epi-glottal	Glottal
Nasal	m	ɱ	n			ɳ	ɲ	ŋ	ɴ			
Plosive	p b	ɸ β	t d			ʈ ɖ	c ɟ	k ɡ	q ɢ			
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	ʜ ʕ̥	h ɦ
Approximant		ʋ	ɹ			ɻ	j	ɰ				
Trill	ʙ		r						R		ʀ	
Tap, Flap		ɹ̥	ɾ			ɽ						
Lateral fricative			ɬ ɮ			ɬ̺ ɮ̺	ɬ̺̹ ɮ̺̹	ɬ̺̹̹̹ ɮ̺̹̹̹				
Lateral approximant			l			ɭ	ʎ	ʟ				
Lateral flap			ɭ			ɭ̺						

Where symbols appear in pairs, the one to the right represents a modally voiced consonant, except for murmured *ɦ*. Shaded areas denote articulations judged to be impossible. Light grey letters are unofficial extensions of the IPA.

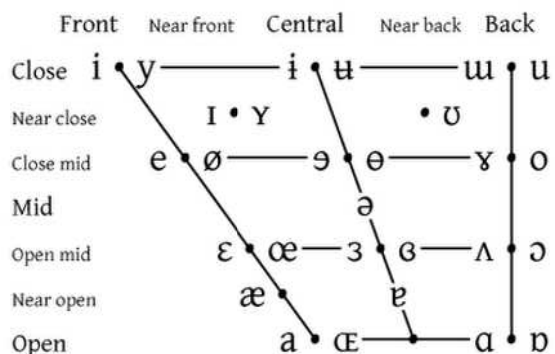
CONSONANTS (NON-PULMONIC)

Anterior click releases (require posterior stops)	Voiced implosives	Ejectives
ɠ Bilabial fricated ɲ̥ Laminal alveolar fricated ("dental") ɲ̥! Apical (post)alveolar abrupt ("retroflex") ɲ̥† Laminal postalveolar abrupt ("palatal") ɲ̥ Lateral alveolar fricated ("lateral")	ɓ Bilabial ɗ Dental or alveolar ɟ Palatal ɠ Velar ɢ Uvular	' Examples: ɸ' Bilabial ʈ' Dental or alveolar ɰ' Velar ʂ' Alveolar fricative

CONSONANTS (CO-ARTICULATED)

- ʍ Voiceless labialized velar approximant
 ʋ Voiced labialized velar approximant
 ɰ Voiced labialized palatal approximant
 ɕ Voiceless palatalized postalveolar (alveolo-palatal) fricative
 ʑ Voiced palatalized postalveolar (alveolo-palatal) fricative
 ɧ Simultaneous x and ʃ (disputed)
 k͡p ts Affricates and double articulations may be joined by a tie bar

VOWELS



Vowels at right & left of bullets are rounded & unrounded.

SUPRASEGMENTALS

- ' Primary stress " Extra stress
 , Secondary stress [ˌfoʊnəˈtɪʃən]
 eː Long eˑ Half-long
 e Short ẽ Extra-short
 . Syllable break ˘ Linking (no break)
 INTONATION
 | Minor (foot) break
 || Major (intonation) break
 ↗ Global rise ↘ Global fall
- TONE**
 Level tones Contour-tone examples:
 ˥ Top ˩ Rising
 ˨ High ˨ Falling
 ˨ Mid ˨ High rising
 ˨ Low ˨ Low rising
 ˨ Bottom ˨ High falling
 Tone terracing ˨ Low falling
 ↑ Upstep ˨ Peaking
 ↓ Downstep ˨ Dipping

DIACRITICS

Diacritics may be placed above a symbol with a descender, as *ɲ̥*. Other IPA symbols may appear as diacritics to represent phonetic detail: *ɾ̥* (fricative release), *ɸ̥* (breathy voice), *ʔ̥* (glottal onset), *ə̥* (epenthetic schwa), *o̥* (diphthongization).

SYLLABICITY & RELEASES	PHONATION	PRIMARY ARTICULATION	SECONDARY ARTICULATION
ɲ̥ ɲ̥	Syllabic	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Non-syllabic	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	(Pre)aspirated	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Nasal release	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Lateral release	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	No audible release	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Lowered (β̥ is a bilabial approximant)	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Voicless or Slack voice	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Modal voice or Stiff voice	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Breathy voice	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Creaky voice	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Strident	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Linguolabial	ɲ̥ ɲ̥	ɲ̥ ɲ̥
ɲ̥ ɲ̥	Raised (ɲ̥ is a voiced alveolar non-sibilant fricative)	ɲ̥ ɲ̥	ɲ̥ ɲ̥

Pronunciation guide

Vowels

a	as in	cat, plait
ɛ		bed, death
ɪ		sit, myth, begin, theology
i		cosy, eerie, anemone, <i>Spanish si</i>
ɒ		hot, wash, trough
ʌ		run, son, glove, rough
ʊ		put, good, should, ambulance
ə		ago, gather, flavour, cheetah, thorough, lemon, success, mistaken
ɑ:		arm, calm, locale, brahmin
ə:		her, earn, bird, spur, myrrh
i:		see, pea, seize, decent, fetus, paeon
ɔ:		saw, ball, board, horse, thought, applaud
u:		too, glue, fruit, route, through, shrewd
ɛ:		hair, dare, pear, there, vary
ʌɪ	as in	my, high, ice, sign, seismic, bonsai
aʊ		how, plough, sound, kraut
eɪ		day, gate, daisy, they, rein, deign
əʊ		no, cocoa, soul, roe, though, glow, beau, mauve, yeoman
ɪə		near, beer, theory, query, severe emir, grenadier
ɔɪ		boy, spoil, Freudian
ʊə		poor, rural, dour, liqueur
ʌɪə		tire, byre, choir, quiet, diaphragm
aʊə		sour, flower, coward
ɑ	as in	<i>French pas</i>
e		<i>French été, Italian verde</i>
ɔ		<i>French homme, Italian donna, German Gott</i>
o		<i>French eau, mot, Italian figlio</i>
u		<i>French tout</i>
ø		<i>French bleu, German spötteln</i>
œ		<i>French bœuf</i>
y		<i>French du, German fünf</i>
e:		<i>German Ehre</i>
o:		<i>German Boot</i>
ø:		<i>German Höhle</i>
œ:		<i>French douleur</i>
y:		<i>German Führer</i>
aɪ		<i>German ein, frei</i>
ɔy		<i>German Häuser</i>
ui		<i>Welsh gŵyl, hwyl, wy</i>

: indicates length

~ indicates nasality

õ	as in	cordon bleu
õ:		Lyons
ã		<i>French en</i>
ã:		<i>French blanche</i>
ẽ		<i>French vin</i>
ẽ:		<i>French cinq</i>
õ		<i>French mon</i>
õ:		<i>French monde</i>
œ		<i>French un</i>

Consonants and semivowels

b, d, f, h, k, l, m, n, p, r, s, t, v, w, and z have their usual English values.

g	as in	get
tʃ		chip, ditch, cello, Czech, culture, question
dʒ		jar, hedge, urge, logic, gentle, privilege, soldier
ŋ		ring, bank, conquer, junction
θ		thin, throne, birth, health, tooth
ð		this, clothe, smooth, swarthy, <i>Welsh neuadd</i>
ʃ		she, ash, chef, station, mission, spacious, herbaceous
ʒ		vision, erasure, aubergine, bourgeois
j		yes, tune, new, eulogy
x		loch, <i>German ach, Spanish Rioja, Welsh chi</i>
ç		<i>German nicht</i>
ʎ		<i>Spanish olla, llamar, Italian gli</i>
ɭ		<i>Welsh lliw, cell, hunllef</i>
ɲ		<i>French mignon, Spanish piña, Italian gnocco</i>
ɥ		<i>French nuit</i>

Other Symbols Employed

ɱ	voiced labiodental/nasal
ʀ	voiced uvular trill
!	tongue click

Stress

ˈ	indicates primary stress on the following syllable
˝	indicates extra stress on the following syllable
ˌ	indicates secondary stress on the following syllable

* This pronunciation guide is modeled on the guide which appears in *The Shorter Oxford English Dictionary*, vol. 1, A–M (2007, Sixth edition), xliii.

** Examples of Welsh-language syllables and non-European syllables (as listed under the heading ‘Other Symbols Employed’) have been added to the guide by the composer

Text in the Poem	Phonetic (IPA) Spellings of the Text
<p style="text-align: center;"><u>Amber on Black</u></p> <p style="text-align: center;">i</p> <p>You talked. I. Trussed. Word buffeted word. Articulation derailed.</p> <p>How to set emotion in motion? Something is needed!</p> <p>Gauge against which to track. Track upon which to set. Sparks behind which to trace.</p> <p>Illumination. Fast, or slow – How was it for you?</p>	<p style="text-align: center;">ambə ɒn blak</p> <p>ju: tɔːkd ɪ trʌsd wəːd bʌfɪtɪd wəːd ɑː tɪkjʊˈleɪʃ(ə)n dɪˈreɪld</p> <p>haʊ tuː sɛt iˈmɔʃj(ə)n ɪn ˈmɔʃj(ə)n ˈsʌmθɪŋ ɪz niːdɪd</p> <p>geɪdʒ əˈɡeɪnst wɪtʃ tuː træk træk əˈpɒn wɪtʃ tuː sɛt spɑːks bɪˈhaɪnd wɪtʃ tuː treɪs</p> <p>ɪˌluːmɪneɪʃ(ə)n fɑːst ɔː sləʊ haʊ wɒz ɪt fɔː juː</p>
<p style="text-align: center;">ii</p> <p>Damp mist at midnight: a procession of street lamps all bowed with haloes</p>	<p>damp mist at ˈmɪdnʌɪt eɪ prəˈseɪʃ(ə)n ɒv striːt lamps ɔːl baʊd wɪð heɪləʊs</p>

In the score, English-language words/text from the poem are notated in ‘**bold text**’.

Phonetic syllables (using IPA pronunciation) are notated in ‘plain text’.

Phonetic syllables are occasionally notated in [square brackets] for clarity.

In addition, certain words/syllables from the poem will occasionally have their phonetic spellings shown underneath in [square brackets] to provide an exact pronunciation.

Font Type

In the score, English-language words/text from the poem are notated in ‘**bold text**’ and phonetic syllables (using IPA pronunciation) are notated in ‘plain text’ as shown in the example below from the soprano line in mm. 1–3:



The word “**Am-ber**” is taken directly from the poem and sung in a conventional way on the first crotchet beat, followed by the syllables [a], [m] and [bə], which are sung phonetically, enabling the word to be split up into more than two syllables.

Square Brackets

Phonetic syllables are occasionally notated in [square brackets] for clarity. In addition, certain words/syllables from the poem will occasionally have their phonetic spellings shown underneath in [square brackets] to provide an exact pronunciation, as shown in the example below from the alto line in m. 139:



This figure mixes phonetic spellings with text from the poem, so square brackets are notated on the syllables [i:] and [R] for clarity. In addition, the phonetic spelling [ɔ:] is shown underneath the word “**or**” from the poem to provide an exact pronunciation and to help show how that particular syllable should be mutated to and from [R] and [i:] respectively.

Repeated Syllable Combinations

Repeated syllable combinations (similar to those seen in Luciano Berio's vocal writing) are employed as shown in the example below from the soprano line in m. 133:

133 *f* *10:8* *10:8*
SOPRANO
Fast a (as ta) /

The syllable combination in brackets is repeated for the duration of the extender line, such that the above figure is shorthand for...

133 *f* *10:8* *10:8*
SOPRANO
Fast a as ta as ta as ta as ta as ta as ta as ta as ta as ta as ta as ta as ta

The performers must be careful not to mistake this way of notating repeated syllable combinations with whispering (which also uses stems and beams without noteheads).

Vowel or Consonant Mutations on Repeated Syllable Combinations

Mutations on repeated syllable combinations sometimes occur, as shown in the example below from the bass line in mm. 154–6¹:

154 *ff* *10:8* *10:8* *10:8* *10:8* *10:8*
BASS
slow a (əʊ a) / → (aʊ ε) / → (əʊ a)

Here, the syllable combination [əʊ a] is mutated to [aʊ ε] and then back to [əʊ a] (i.e. in the first syllable of the combination [ə] is mutated to [a] and back; in the second syllable of the combination [a] is mutated to [ε] and back). This provides a quasi-electronic mutation effect.

Repetition of Long Syllable Combinations

When longer syllable combinations are repeated the notation system below (from the bass line in mm. 83–4) might be employed:

83 **BASS** $\frac{4}{4}$ *f* 3 > 3 3 > 3 3 > 3 3 > 3 3 > 3

(ka da ka tra ka ta) ⋮ ⋮ ⋮

The syllable combination in brackets is repeated, such that the above figure is shorthand for...

83 **BASS** $\frac{4}{4}$ *f* 3 > 3 3 > 3 3 > 3 3 > 3 3 > 3

ka da ka tra ka ta ka da ka tra ka ta ka da ka tra ka ta

Instead of having a continuous extender line after a single repeat symbol, the repeat symbol is duplicated on the exact beat which the combination starts on as many times as the combination occurs.

Stems & beams without noteheads on glissandi

In order to allow performers to keep track of the exact rhythmic values related to a glissando line it is sometimes necessary to notate stems without noteheads joined to the line, as shown in this example from the soprano line in mm. 113–4:

113 **SOPRANO** $\frac{3}{4}$ *pp* simultaneous pitch gliss. & vowel/consonant mutations *gliss.* $\frac{4}{4}$ *mf*

i: u: min e: i: fən

Due to a lack of notehead, a crotchet stem is the longest time-value that can be notated in such cases therefore multiple consecutive crotchets stems might need to be shown on a long glissando. However, it is possible to show time-values shorter than a crotchet (i.e. quavers, semiquaver etc...) through the addition of beams.

As with the repeated syllable combinations described above, the performers must be careful not to mistake this way of notating glissandi with whispering (which also uses stems and beams without noteheads).

Amber on Black

263

Music: Gareth Olubunmi Hughes

Words: Stephen Boon

i

“Articulation Derailed”

Warm Expressive ♩ = c.72

SOPRANO

Am-ber a m bə

ALTO

Am-ber n bə

TENOR

Am-ber ɛm im ɛm i m ɛ m

BASS

Am-ber ɛn n ɛ n

Rhythmic, Articulate (♩=♩)

S.

bla ka ta ka bla ka ta ka ka la ka ba dla ka dʒa ka ka ja ka dʒa la ka dʒa ka ka ja ka dʒa

A.

kɛ tɛ dʒɛ tɛ kɛ aɪ aθ la bla θa ʃa kɛ tɛ dʒɛ tɛ kɛ

T.

(nat.) bə on

B.

(nat.) bə on Black

6

S. *mp*
bla ka ta ka ka la ka ba
You talked.

A. *mf*
af aθ la bla θa ja
You jəʊ jəʊ

T. *p*
ak kɛ tɛ dʒɛ tɛ kɛ af aθ la bla θa ja kɛ tɛ dʒɛ tɛ kɛ

B. *p*
bla ka ta ka ka la ka ba dla ka dʒa ka ka ja ka dʒa la ka dʒa ka ka ja ka dʒa



8

S. *sfz*
I. [A1] i: a: u: (♩=♩)

A. *sfz* *mf* (sprechgesang)
jɔ:kd I. Trussed. ta ɾa ʌ s d

T. *p*
af aθ la bla θa ja kɛ tɛ dʒɛ tɛ kɛ af aθ la bla θa ja kɛ tɛ dʒɛ tɛ kɛ

B. *p*
bla ka ta ka ka la ka ba dla ka dʒa ka ka ja ka dʒa la ka dʒa ka ka ja ka dʒa

(♩ = ♩)

10

S. *sfz*

A. *sfz* (nat.) *mf* 3 (nat.) *gliss.* 3

Word buf-fet-ed word. Word buf-fet-ed word.

T. *sfz* *mf* 3 *mf* 3

blak Word buf-fet-ed word. Word buf-fet-ed word.

B. *sfz*

blak



13

S. *mp* (sprechgesang) (nat.) *gliss.*

Word buf - fet - ed word.

A. 3 3

Word buf - fet - ed word. Word buf - fet - ed

T. 3 3

Word buf - fet - ed word. Word buf - fet - ed word.

B. *mp*

Word buf - fet - ed word.

17 *f* (nat.) *mp*

S. Word buf - fet - ed word. Word buf - fet - ed word.

f (nat.) *mp*

A. Word buf - fet - ed word. Word buf - fet - ed word.

f (nat.) *mp* (nat.)

T. Word buf - fet - ed word. Word buf - fet - ed word.

f *mp*

B. Word buf - fet - ed word. Word buf - fet - ed word.

19

S. *ar - tic - u - la - tion de - railed* *(mp)* *a:* tak ja: laɪ ʃan

A. *ar - tic - u - la - tion de - railed* *(mp)* *e:* tæk je: lei ʃɛn

T. *ar - tic - u - la - tion de - railed* *(mp)* *i:* tɪk ji:

B. *ar - tic - u - la - tion de - railed* *(mp)* *u:*

==

21

S. *a:* tak ja: laɪ ʃa: na: ʃa: n

A. *e:* tæk je: lei ʃe: em ʃe: m

T. *li: ʃɪn* *i:* tɪk ji: *li: ʃɪ:* *ŋ iʃ i:*

B. *tæk ju: laɪ ʃan* *u:* *tæk ju: laɪ ʃu: n*

23 (nat.)

S. *f* 6 *sffz* 6 *sffz*
ar - tic - u - la - tion ar - tic - u - la - tion ar - tic - u - la - tion

A. (nat.) *f* 6 *sffz* 6 *sffz*
ar - tic - u - la - tion ar - tic - u - la - tion ar - tic - u - la - tion

T. 8 *f* 6 *sffz* 6 *sffz*
li: jī: ŋ ar - tic - u - la - tion ar - tic - u - la - tion ar - tic - u - la - tion

B. *f* 6 *sffz* 6 *sffz*
— jū: j ar - tic - u - la - tion ar - tic - u - la - tion ar - tic - u - la - tion

3/4



25

S. *mf* poco flz. *gliss.*
de - railed di r di eird eird

A. *mf* poco flz. *gliss.*
de - railed di r di eird eird

T. 8 *mf* flz.
de - railed di eird di R

B. *mf* flz.
de - railed di eird di R

3/4

28

S. *f* *6* *ff* *mp*
ar - tic - u - la - tion de - railed de - railed

A. *f* *6* *ff* *mp*
ar - tic - u - la - tion de - railed de - railed

T. *f* *6* *ff* *mp*
ar - tic - u - la - tion de - railed de - railed

B. *f* *6* *ff* *mp*
ar - tic - u - la - tion de - railed de - railed



Sensitive, Expressive (♩=♩)

30

S. *pppp*
How to set e - mo - tion i: m əʊ e - mo - tion

A. *pppp* *mp* *3* *3* *3*
How to set e - mo - tion i: m əʊ e - mo - tion

T. *pppp* *mp* *5*
in m əʊ ɪ ən in

B. *pppp* *mp* *3*
How to set e -

33

S. *p* *mf* *pp* *mp*
in mo - tion? haʊ ta: sat a:

A. *(mp)*
i: m əʊ e - mo - tion on mo: ʒon on

T. *(mp)*
m ə ʊ f ən haʊ te: set e: məʊ fən e: e: məʊ fən

B. *pp*
mo - tion



36

S. *(nat.)* *p*
a ma ʊ m aʊ zan zən z

A. *p*
mo: ʒon ən ʒ

T. *p*
e: e: məʊ fən f ən f

B. *mp* *(nat.)* *p*
I ni m ə I sin s

The musical score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are "Some - thing h h !".

Soprano (S.): The melody starts with a half note (z) marked *ppp*. It then has a quarter note (h) marked *p* with an "inhale" box, followed by a quarter note (h) marked *p* with an "exhale" box. The final phrase consists of two half notes: $\int \Delta m$ and $\delta \Pi \eta$, both marked *mp* (murmur).

Alto (A.): The melody starts with a half note (3) marked *ppp*. It then has a quarter note (s) marked *pp*, followed by a long note (θ) marked *pp* with a slur.

Tenor (T.): The melody starts with a half note (j) marked *ppp*. It then has a quarter note (!) marked *p* with a "tongue clicks" box, followed by a quarter note (!) marked *p*. The final phrase consists of two half notes: \int and δ , both marked *pp* with a slur.

Bass (B.): The melody starts with a half note (s) marked *ppp*. It then has a quarter note marked *mp* (whisper), followed by a quarter note (h) marked *p* with an "inhale" box, and another quarter note (h) marked *p* with an "exhale" box. The final phrase is a half note (!) marked *p* with a "tongue click" box.

* Where glissandi on unpitched syllables occur (such as [s], [ʃ] or [θ]), the singer should change pitch by changing mouth shape (i.e. “smile” or “grin” on the highest pitches and “pout” on the lowest pitches)

45

S. *pp* * gliss. $\frac{5}{4}$ $\frac{4}{4}$

A. *(pp)* * gliss. $\frac{5}{4}$ $\frac{4}{4}$

T. *pppp* *p* inhale mf exhale $\frac{5}{4}$ $\frac{4}{4}$

(ð) is h h Some - thing is need - ed! *pp* gliss.

B. *pp* gliss. $\frac{5}{4}$ $\frac{4}{4}$

z

48

S. *(pp)* $\frac{4}{4}$ $\frac{4}{4}$ *pppp* *pp* n → i:

A. *p* $\frac{4}{4}$ $\frac{4}{4}$ *pp* inhale exhale tongue click *mp* *p* Some - thing is need - ed! h h ! need - ed!

T. *(pp)* $\frac{4}{4}$ $\frac{4}{4}$ *pppp* *pp* n → i:

B. *(pp)* $\frac{4}{4}$ $\frac{4}{4}$ *pppp* inhale & speak exhale & speak *pp* need - ed!

51

S.

p

Some - thing is need - ed!

(p)

! ! !

A.

(p)

! need - ed!

pp (whisper)

Some - thing is need - - ed!

gliss.

T.

p

! is h

pp (whisper)

Some - thing is need - - ed!

gliss.

B.

p (murmur)

Some - thing is need - ed!

pp

Some - thing need - - ed!

inhalé & speak

exhalé & speak

inhalé & speak

exhalé

tongue click

Steady but gradually accelerating and building in intensity
 accelerate from ♩ = cc. 50 → 84 between mm. 55 → 83

54

S.

A.

p

ta: ak a:t ak tak

T.

mp

Gauge a-against which to track.

p, poco flz. -----

r r r

274 57

S. *mp* (whisper) *3*
Sparks be-hind which to trace.

A. *p*
a:t ek te:→ak ε tek

T. *p* *3*
h h h h h h

B. *mp* *3*
Track up-on which to set.
p, poco flz. *3*
r r r

60

S. *p*, poco flz. *3* *mp*, poco flz. *gliss.*
r r r r r r r spa: r

A. *p* (murmur) *3*
e:t εis tεis te: εis ta: aç a:t aç taç ta:→εtʃ e:t atʃ

T. *p* *mp* (murmur) *3* poco flz. *gliss.* *p* *3*
h h h h h h Gauge a-gainst which to tr ak h h h h

B. *p* *mp*, poco flz. *gliss.* *3*
a:→i: tr ak up-on which to set.

63

S. *mp* *3* poco flz. *gliss.* *3* *mp*
ks be-hind which to tr εis h h h h h h h h

A. *mp* *3*
te: εiθ e:t εiʃ *3*/*4* ta: ax a:t ax

T. *p*, poco flz. *3* *mf* *3* *mp*, flz. *3*
h h h h Gauge a-gainst which to track. R R

B. *p*, poco flz. *gliss.* *3*/*4*
r a:→i:

S. *h h h h h* *(mp)* *e: → a:* *mf* *gliss.* *5* *3* *Sparks* *be-hind which to trace.*

A. *e: → a:* *a:t eks te: → aks* *i: → a:*

T. *mp* *3* *h h h h h h h h h*

B. *mf* *3* *Track up-on which to set.* *R R R R R*



69 *mp, poco flz.* *flz.*

S. *r* *3* *R R R R*

A. *(mp)* *3* *teɪ 3 teɪ z* *ta: as a:t as a:t* *ɛf te: → af*

T. *3* *h h h h* *mf* *3* *Gauge a- gainst which to tr* *ax*

B. *a: u: i:* *3* *h h h* *mf, flz.* *3* *tr ak up-on which to set.*



72 *mf* *5* *3* *Sparks* *be-hind which to tr* *flz.* *gliss.* *4* *ɛɪs h h*

A. *3* *gliss.* *3* *teɪ 3 z* *ta: → ɛx*

T. *mp* *3* *h h h h h* *f* *3* *Gauge a- gainst which to track.*

B. *mp, flz.* *gliss.* *R* *a: → i:* *mf, flz.* *R*

74

S. *f* 3 *f* 3 *f* 3
h h h h sa pa ra a:ks be-hind which to trace.

A. te: i: u: ak flz. --- R

T. *mf*, flz. R h h

B. *f* 3 *mf* h h te: εis
Track up - on which to set.



77

S. *mf*, flz. gliss. *f* 5 3 flz. ---
R a: sa pa e: rε a:ks be-hind which to tr

A. (*mf*) ta: eks te: εif gliss.

T. *f* 3 flz. gliss. ax

B. *f*, flz. gliss. 3 *mf*, flz. gliss. R
tr ak up-on which to set.

S.

92

tʃu:

ka da ka (tra ka ta ka da ka) /

A.

/

T.

f

6

flz.

R

ff

5

3

flz.

a: sa pa e: re a:ks be-hind which to tr

B.

tʃu:

tʃu:

tra ka ta (ka da ka tra ka ta) /

The musical score consists of four staves, each with a vocal line and a corresponding text line. The staves are labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass) on the left. The music is written in a system with a common time signature of 5/4. The staves are connected by a large bracket on the left. The music features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *ff*, *flz.*, *gliss.*, *fffz*, and *fffz*. The text lines include words like "tr", "εis", "track", "spa:", "R", "a:ks", "trex", "tr", "εx", "Sparks", "tr", "ak", and "trace". The score is a complex musical composition with multiple layers of rhythm and dynamics.

(♩ = ♩ sempre)

100

(No pause, count exactly five beats)

S. *mp*

I fən Il - lu - mi - na - tion

A. *mp*

mı fən Il - lu - mi - na - tion

T. *mp*

lu: fən Il - lu - mi - na - tion

B. *mp*

nei fən Il - lu - mi - na - tion

103

S. *(mp)*

nei fən Il - lu - mi - na - tion I mı fən Il - lu - mi -

A. *(mp)* *p* 3 3

lu: fən Il - lu - mi - na - tion I I u: e: i:

T. *(mp)* *p* 3 3

mı fən Il - lu - mi - na - tion I I u: e: i:

B. *(mp)* *gliss.* *(mp)*

I fən Il - lu - mi - na - tion lu: nei fən Il - lu - mi -

106

S. *(mp)* (nat.)

na - tion lu: nei fən Il - lu - mi - na - tion

A. *mp* (nat.)

fən I i: l u: mın e: i: I fə n

T. *mp* (nat.)

fən I i: l u: mın e: i: I fə n

B. *(mp)* (nat.)

na - tion I mı fən Il - lu - mi - na - tion

109

S. *p* *p* *f*
 1 *i* → *u:* *lu:* → *e:* → *i:* *ʃn*

A. *p* *p* *f*
e: *i* → *u:* *lu:* → *e:* → *i:* *ʃn*

T. *p* *p* *f*
u: *i* → *u:* *lu:* → *e:* → *i:* *ʃn*

B. *f* *p* *p* *f*
f *n* *i* → *u:* *lu:* → *e:* → *i:* *ʃn*



113

S. *pp* *mf* *mf* *mp*
i: → *u:* *min* → *e:* → *i:* *ʃən* *i* → *ε* → *a* → *ε* →

A. *pp* *mf* *mf* *mp*
i: → *u:* *min* → *e:* → *i:* *ʃən* *l* → *ʁ* → *i* →

T. *pp* *mf* *mf* *mp*
i: → *u:* *min* → *e:* → *i:* *ʃən* *u:* → *ʊ* →

B. *pp* *mf* *mf*
i: → *u:* *min* → *e:* → *i:* *ʃən* *m* →

simultaneous pitch gliss. & vowel/consonant mutations

gliss. $\frac{4}{4}$



121

S. *pp* *ppp* *pp*

a: i: y ei

A. *ppp* *pppp*

i: I

T. *10:8* *10:8* (murmur) (whispered) accelerate over 4 beats... *6*

(as ta) or slow a əʊ a əʊ a Fast a (as ta) *sf*

B. *pp* *ppp* *pp* *ppp*

(b) m n 3

125

S. *ppp* *pp*
ai → ə: → u:

A. *ppp* breathy, almost whispered
fest ε (es tɛ) *10:8 10:8 10:8 10:8*

T. *(ppp)* *10:8 10:8* *6* *decelerate over 2 beats...* *(murmur)*
(as ta) slow a (əʊ a) Fast,

B. *pp* *ppp* *pp*
f → z → n



128

S. *ppppp*

A. *pp* *6* *10:8 10:8* *6* *accelerate over 2 beats...* *decelerate over 2 beats...*
slow a (əʊ a) Fast a (as ta) slow a (əʊ a)

T. *p* *poco flz.* *slow*
[y] or [ɔ:] [r]

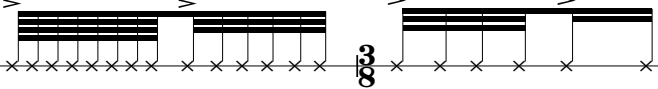
B. *mp*
Il - - - lu - - - mi - - -

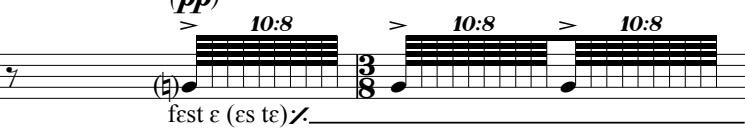
Colourful, Energetic
(♩ = c.63)

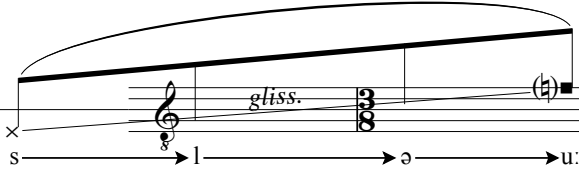
decelerate over 4 ♩ beats...

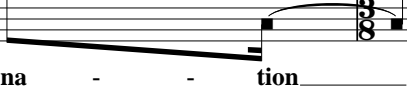
p (speech)

131

S.  **slow** a (əʊ a) /

A.  **fest** ε (ɛs tɛ) /

T.  **Fast** a (as ta) /

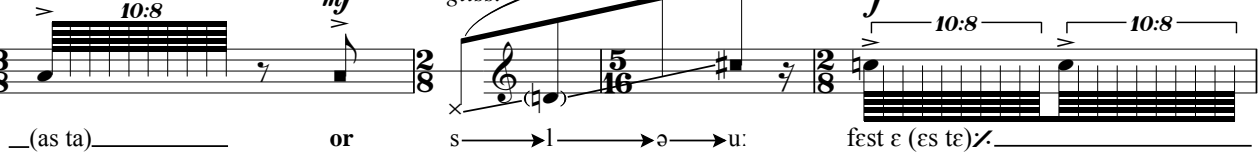

B.  **Fast** a (as ta) /

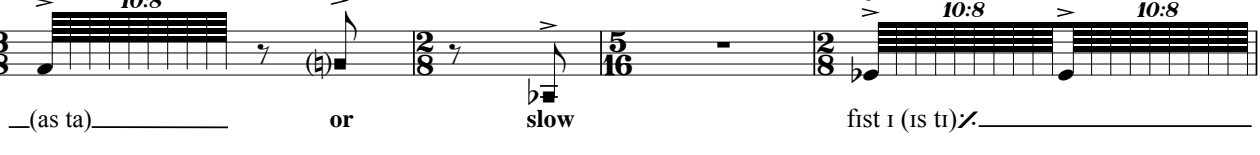
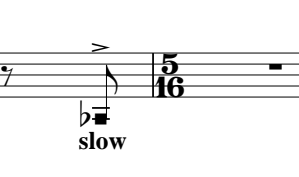
na - - - tion

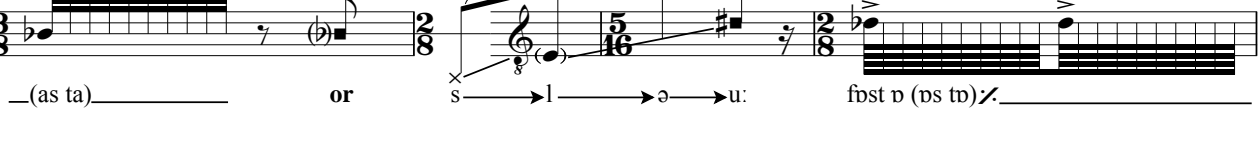



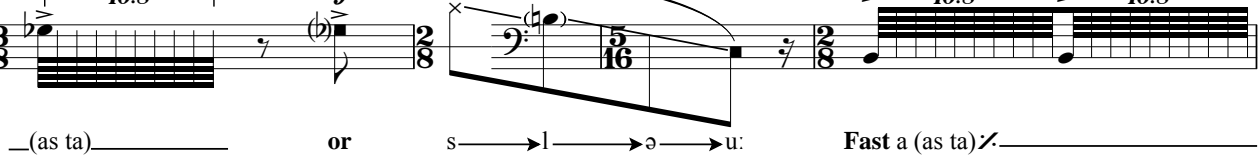
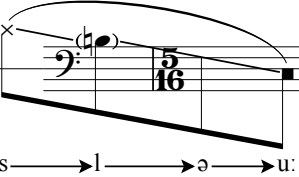
(♩ = ♩ sempre)

134

S.  **or**  **fest** ε (ɛs tɛ) /

A.  **or**  **fist** i (is ti) /

T.  **or**  **fst** v (vs tɒ) /

B.  **or**  **Fast** a (as ta) /

—(as ta) — **or** s — l — ə — u:

138

S. *mf* *poco flz.* *f* decelerate & accelerate over 5 ♩ beats...

(ɛs tɛ) [i:] → or [ɔ:] s → l → a: → u: Fast a (as ta) /.

A. *mf, gliss.* *flz.* *f* accelerate & decelerate over 5 ♩ beats...

(is ti) [i:] → or [ɔ:] s → l → a: → u: slow a (əv a) /.

T. *mf* *poco flz.* *f* accelerate & decelerate over 5 ♩ beats...

(ɒs tɒ) [y] → or [ɔ:] s → l → ə → u: slaʊ ε (aʊ ε) /.

B. *mf* *flz.* *f* decelerate & accelerate over 5 ♩ beats...

(as ta) [y] → or [ɔ:] s → l → ə → u: fɛst ε (ɛs tɛ) /.

143

S. *slow* a (əv a) *Fast* a (as ta) *Fast*, [y] or [ɔ:]

A. *Fast* a (as ta) *slow* a f a: s t

T. fest ε (εs tε) slav ε f ε: s d

B. slav ε (av ε) fest ε (εs tε) *Fast*, [i:] or [ɔ:]

286

accelerate & decelerate over 9 ♩ beats...

S. 146 *(mf)* *slow* a (əʊ a) ʒ. —————> (aʊ ε) ʒ. —————

decelerate & accelerate over 9 ♩ beats...

A. *Fast* a (as ta) ʒ. —————> (εs tε) ʒ. —————

T. *mf* z —————> s —————> l —————> l —————> y —————> ə:

B. *(mf)* f —————> s —————> l —————> l —————> y —————> a:

148

S. *(mf)* —————> (əʊ a) —————> [i:] —————> [ə:] —————> or [ɔ:]

A. *(mf)* —————> (as ta) —————> [y] —————> [e:] —————> or [ɔ:]

T. *gliss.* —————> o: —————> u: —————> *Fast* a (as ta) ʒ. —————> decelerate over 5 ♩ beats... 10:8 10:8

B. *(mf)* —————> o: —————> u: —————> accelerate over 5 ♩ beats... *slow* a (əʊ a) ʒ. —————

150

accelerate & decelerate over 9 ♩ beats...

S.

gliss. *flz.* *f* *slow* *a* (əʊ a) *z*.

A.

poco flz. *(mf)* *f* *v* *u:*

T.

6 (as ta) *(mf)* *z* *s* *l*

B.

6 *10:8* (əʊ a) *(mf)* *f* *v* *u:*



152

S.

10:8 *6* (əʊ ε) *z*. (əʊ a)

A.

sffz *ε:* *i:* *z* *s* *d*

T.

(b) *l* *y* *a:* *o:* *u:*

B.

sffz *ε:* *i:* *z* *s* *t*

157

S. *mp* *10:8* *10:8* *pp* (murmur)

I → ə → u: Fast a (as ta) for you? How was it for you? How

A. *mp* *p* *poco flz.* *(p)*

How was it slow [i:] → [ə:] → or [v] → [r] how

T. *p* *gliss.* *flz.* *(murmur)* *pp*

was it Fast [y] → [e:] → or [dʒ] → [r] how

B. *mf* *mp* *6* *p*

a: → s → d slow a (əv a) for you?

decelerate over 4 beats...

pp (whisper)

S. was it for you? How was it for you? How was it for you? How was it for you?

pp (whisper)

A. was it for you? How was it for you? How was it for

p

T. was it for you? How was it for you?

pp (murmur) (whisper)

B. How was it for you? How was it for you? How was it for

162 *mp*

S. h h ! for you? !

p (murmur)

A. you? How was it

mp

T. h h ! for you? How was it

pp (whisper)

B. you? ! it

inhale & speak

exhale & speak

165

S. for you? How was it for you?

pp

A. for you? !

(p)

T. for you? How was for you?

pp

B. h How was it for you?

gliss.

gliss.

GARETH OLUBUNMI HUGHES

“Eternal Owl Call”

*for Kingma System Bass Flute
& Electronics*


Programme Note

Eternal Owl Call is a work which depicts the Celtic mythological fable of *Blodeuwedd*, a beautiful maiden who is conjured from flowers and oak to marry a prince but flees and is eventually transformed into an owl for all eternity as punishment for her sin.

It has been composed for bass flute with live electronic processing for performance/recording by avant-garde flautist Carla Rees and the *Rarescale* contemporary music ensemble. The computer algorithms have been created by the composer in order to add electronically generated layers of sound and apply sonic transformations to the flute line through a microphone and loudspeakers.

The piece is divided into four discernable sections:

1. In first section, looped electronic recordings of neotropical wildlife and an owl call play in background whilst a subdued low-pitched flute melody plays in the foreground.
2. In the second section natural harmonics in the flute along with a cluster of electronically generated bell-like harmonics symbolise perpetual judgement.
3. In the third section, breathy multiphonics and articulated air sounds in the flute are sustained and ‘frozen’ through a long, atmospheric reverberation channel which is added to the microphone signal – symbolising a trapped human being. A layer of electronically generated pulses are also added in the bass – representing the heartbeat of a human.
4. The final section is a retrograde of structural material in the first section with timbral modifications added; however, the long atmospheric reverberation channel remains, adding a haunting, ghostly feel to the resulting sound of the flute melody and looped owl call.

 = c.88

Don't wait for audio signal to completely fade out!

B. Fl.

Electro

14 7/8 5/4 5 3 4/4

1.04 Audio signal fades out to silence over 142.5 seconds

1.05 Adds reverb + 7 delay taps to the effects bus

Airy & Very Colouristic

♩ = c.50

The musical score is for a piece titled "Bell-like additive synth frequencies ring at repeated intervals [building to a cluster-chord]". It features two staves: B. Fl. (Bass Flute) and Electro (Electronic). The B. Fl. staff is in 4/4 time and contains a melodic line with a *dolciss.* (dolce) marking. The Electro staff is in 4/4 time and contains a series of chords. The score is divided into three measures, each with a time signature change: 4/4, 6/8, and 4/4. The first measure is marked *mp* (mezzo-piano). The second measure is marked *mp* and contains a box labeled "2.01" with the text "Partials of C3 (130.81 Hz)" and a chord diagram showing +2 and -14. The third measure is marked *mp* and contains a box labeled "2.02" with the text "Partials of D3 (146.83 Hz)" and a chord diagram showing -14 and +2. The score ends with a final chord diagram showing +2 and -14.

B. Fl. 23 **4/4** *mp* **2.03** Partialis of D \flat 2 (69.30 Hz) *mp* **2.04** Partialis of E \flat 2 (77.78 Hz) *mp e poco cresc.*

Electro +2 -14 -31 etc... -31 -14 +2 etc...

B. Fl. 28 **3/2** *mf e poco cresc.* **2.05** Partialis of F2 (87.31 Hz) *mf e poco cresc.* **2.06** Partialis of G2 (98.00 Hz) *f*

Electro -14 +2 -31 etc... +2 -14 -31 etc...

B. Fl. 32 *ord.* *gliss. up as much as possible* **5/4** *f* **4/4** *Indeterminate multiphonics on harmonics, take deep breaths on rests*

B. Fl. 36 *mf* **2.07** Adds an octave of clustered natural harmonic partials above existing partials of C3 & D3 *9:8* *5* **7/8** *Repeat figure until the new high partials reach a constant level*

Electro -31 +1 +41 +41 +1 -31 etc...

B. Fl. 38 **7/8** *mp* **2.08** Adds a looped bass line of deep bell-like pitches *4/4* *5* *3* **7/8** *Repeat figure until the looped bass line reaches a constant level*

Electro etc...

41 **7** **8** flz. **3** **4** **7** **8** **4** **4**

B. Fl. *mf* *p* *mf*

2.09 Adds an extra octave of clustered natural harmonic partials above existing partials of C3 & D3

8^{va} +5 -2 +28 +28 -2 +5 etc...

Repeat figure until the new high partials reach a constant level

Electro

44 **4** **4** ord. **3** **4** flz. **5** **4** ord. **6** **4** **2** **4** **2**

B. Fl. *mp* *mf* *mp* *mf*

2.10 All additive synths in patch #2 are gradually silenced and a 'dry' tawny owl call sample crossfades in

2.11 Sub-patch 2.11 should be started after the musical figure above has repeated once

2.11 Removes the reverb/delay effects bus from the microphone input signal

Atmospheric, Warm, Breathy

♩ = c.46

B \flat /B B B \flat /B C \sharp /C

47 **4** **2** ord. *lunga* *lunga* flz. **4** **2** ord.

B. Fl. *pp* *mf* *pp* *pp* *mf* *pp* *mf* *mp* *mf* *mp* *pp* *mp* *pp*

Electro

3.01 Adds reverb + 12 delay taps to the effects bus & microphone signal

Solo flute without electronic processing & 'dry' tawny owl call sample only

Flute multiphonics pitches are sustained using a long reverb/delay algorithm [building to a sound-mass], tawny owl call sample fades out

Indeterminate multiphonics on harmonics, take deep breaths on rests

51 **4** **2** **4** **2**

B. Fl. *f* *mp* *ff* *p* *p* *mf* *p*

3.02 Sends a bass pulse & modulated sine waves to the effects bus

3.03 Adds a variable comb filter to the effects bus

Electro

Indeterminate multiphonics on harmonics, take deep breaths on rests

56 **4** **4** flz. **5** **4** **4** **4**

B. Fl. *mf* *mp* *mf* *mp* *mp* *f* *mp* *f* *mp* *mp* *ff* *p*

D \sharp will not sound on *f* and *ff* dynamics

4/4 Tah Ka Cha Ka Ti Ka Cha Ka Cho **3/4** Teh Ke Cho Ke Ti Teh Ke Che Ke

B. Fl. *mf* *3* *3* *3* *3*

3.04

Crossfade: [modular synths] & [modulated nature sounds], the lowest pitched bass pulse is retained

Electro

Tempo Primo (Very Subdued, Melancholy, Sustained)

The flute timbre in the final section is always either hollow sound (h.s.) or flutter tongued (flz.)

$\text{♩} = \text{c.88}$

63 Shhh Se Peh Shhh **5/4** **4/4**

B. Fl. *mp* *5* *3* *5* *pp* *h.s.* *3* *5* *4*

Repeat figure until the modulated nature sounds are louder than the modular synths

gliss. down as much as possible

Electro

Harmonized tawny owl call & neotropical nature sounds (with random frequency & pan modulation) crossfade in [Crossfade already triggered in sub-patch 3.04]

67 **4/4** **3/4** **4/4**

B. Fl. *p* *h.s.* *5* *flz.* *p*

Simultaneous flutter & trill

Simultaneous flutter & trill on the C-key

70 **4/4** **9/8**

B. Fl. *flz. + trill* *h.s.* *3* *flz.* *(+ trill)* *pp*

gliss. down/up as much as possible

3.05

Crossfade: [modulated nature sounds] & [reverberated/delayed tawny owl call with pitch bends]

Electro

74 **4/4** **h.s.** **-25** **flz.** **h.s.** **-25** **flz.** **rall.**

B. Fl. *pp* *ppp*

78 **4/4** **h.s.** **flz.** **h.s. flz.**

B. Fl. *ppp*

3.06

Audio signal fades out to silence...
END OF SECTION

Electro

Summary of Electronic Patches

Patch #1 – Fade In of Neotropical Ambience & Owl Call

Consisting of the following sub-patches:

1.01

Looped neotropical ambience & frog samples fade in

1.02

Harmonized tawny owl call samples emerge & random frequency modulation is added to the owl & frog samples

1.03

Random pan modulation is added to the owl & frog samples

1.04

Audio signal fades out to silence over 142.5 seconds

[Flute: Don't wait for audio signal to completely fade out!]

1.05

Adds reverb + 7 delay taps to the effects bus

Patch #2 – Cluster of Additive Synth Frequencies & Harmonics

Consisting of the following sub-patches:

2.01, 2.02, 2.03, 2.04, 2.05, 2.06

Bell-like additive synth frequencies ring at repeated intervals (building to a cluster-chord)

[Each additive synth consists of an array of up to 11 frequencies, comprising of the 2nd through the 12th natural-harmonic partial of a fundamental frequency (the fundamental frequency itself does not sound).

Each individual node within the array consists of a sine wave at a given frequency controlled by a square wave amplitude filter.

The maximum amplitude values on the upper partials are exponentially lower than those on the lower partials (i.e. the upper partials will be quieter than the lower partials).

Also, the amplitude filters on the upper partials are exponentially quicker than the those on the lower partials (i.e. the bell-like peaks on the upper partials will ring more frequently).

An EQ-based tremolo effect (using a resonant high-pass filter) at a randomly selected frequency-rate is also applied to the additive synths in each individual sub-patch – this creates a 'psychedelic' effect and prevents the lower frequencies in the accumulated cluster-chord from becoming too dense and overpowering]

2.07

Adds an octave of clustered natural harmonic partials above existing partials of C3 & D3

[The frequencies of prime numbered partials ring in order to avoid octave doublings (i.e. 7th, 11th & 13th partials of the harmonic series)]

2.08

Adds a looped bass line of deep bell-like pitches

[There is no tremolo effect on the bass line!]

2.09

Adds an extra octave of clustered natural harmonic partials above existing partials of C3 & D3

[The frequencies of higher prime numbered partials ring in order to avoid octave doublings (i.e. 17th, 19th & 23rd partials of the harmonic series)]

2.10

All additive synths in patch #2 are gradually silenced and a 'dry' tawny owl call sample crossfades in

Sub-patch **2.11** should be started after the musical figure above has repeated once

2.11

Removes the reverb/delay effects bus from the microphone input signal

Patch #3 – Long Reverb Sound Mass + Nature Sounds Crossfades

Consisting of the following sub-patches:

Solo flute without electronic processing & 'dry' tawny owl call sample only

3.01

Adds reverb + 12 delay taps to the effects bus & microphone signal.

Flute multiphonic pitches are sustained using a long reverb/delay algorithm (building to a sound-mass).

Tawny owl call sample fades out

3.02

Sends a bass pulse & modulated sine waves to the effects bus

3.03

Adds a variable comb filter to the effects bus

3.04

Crossfade: [modular synths] & [modulated nature sounds], the lowest pitched bass pulse is retained

Harmonized tawny owl call & neotropical nature sounds (with random frequency & pan modulation) crossfade in

[Crossfade already triggered in sub-patch **3.04**]

[“neotropical nature sounds” includes: rainforest ambience, pigmy owl, water streams, swamps, other birdsong, long-tailed otter, neotropical frogs, insects (inc. mosquitoes, buzzing)...]

3.05

Crossfade: [modulated nature sounds] & [reverberated/delayed tawny owl call with pitch bends]

3.06

Audio signal fades out to silence... END OF SECTION

